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JAINA TEMPLES OF WESTERN INDIA

By

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PUBLISHER'S NOTE

I am very glad to place in the hand of readers this valuable work of Dr Harihar Singh, which embodies the results of his thesis *Jaina Temples of Western India* approved for the Ph. D degree by the Banaras Hindu University in 1976

The P V Research Institute, which is an organ of Shri Sohanlaljain Vidya Prasarak Samiti, Amritsar, awards Research Fellowships to its research scholars for a period of two years, and subsequently publishes the results thereof. The primary aim of this Fellowship is to produce young scholars in the field of Jainology. Many research scholars have availed this opportunity for writing theses for their Ph. D. and D Litt degrees. The present work of Dr. Harihar Singh is the result of the same endeavour. The grant of Fellowship awarded to him was received from Shri S. V. Lathia of Bombay.

The Jainas have left no subject worth the name untouched. They also have immensely contributed to the art heritage of India. But unfortunately no independent and scientific research work has been done on the Jain temple architecture. The present work is a fine attempt in this direction, and I hope it will serve as a milestone for further researches in this field of Jainology.

As Secretary of the Samiti it is my very primary duty to record here a sense of gratitude to those who helped in bringing out this voluminous work. At the very outset I must thank the author for the great pains he took in preparing this work and also for seeing it through the press. I also thank Dr. Sagar Mal Jain, Director, P V Research Institute, Varanasi, and other staff members of the Institute for their kind cooperation in the publication of this work. I express my gratefulness to the Trustees, Sheth Anandji Kalyanji, Ahmedabad, for offering a grant of Rs. 15000/- and to M/S Nuchem Plastics Ltd, Faridabad, for a grant of Rs. 20000/- (given in memory of Late Shri Shadilal Jain, Ex-President, Shri Sohanlaljain Vidya Prasarak Samiti, Amritsar), which facilitated the publication of the work. Lastly, I express my thankfulness to Muni Shri Jambuvijayji, Pt Dalsukh Malvania, Ahmedabad, Shri R. D. Desai, Ahmedabad, Shri Shrenik Bhai, Ahmedabad and Shri Gulab Chand Jain, Delhi, who have been very instrumental in this publication.

Faridabad
5th August, 1982

B N Jain
Hony. Secretary
Shri Sohanlaljain Vidya
Prasarak Samiti

PREFACE

The present thesis is a study in the architecture of the Jaina temples of Western India datable upto the 13th century A D Here, all the Jaina temples of Western India have not been taken up, only those of Gujarat and Abu (Rajasthan) have been discussed The magnificent Jaina temples at Abu have achieved international renown And it must be added that Gujarat region is also particularly rich in Jaina temple architecture A complete study of the Jaina temples of Gujarat alongwith those at Abu, therefore, could easily claim to present a very representative picture of the Jaina temple architecture in Western India.

The pioneer exploratory work on the archaeological antiquities in the region of Western India was done by James Burgess and Henry Cousens These were published as independent monographs or in various reports of the Archaeological Survey of India The reports of these authors, though brief, are of primary importance for the study of the art and architecture of the region They enlist all the Jaina temples of the area and are accompanied by plans and general views of these temples Since the publication of the reports of Burgess and Cousens, no first-hand study of these monuments in any greater detail has so far been made Their reports have served as basic material for the subsequent writers, and, in fact, they are now the only source of information for such monuments as the Jaina temples at Sarotra, Sejakpur and Ghumli, which have since disappeared It is a fair assessment, however, that these reports, though very important, are also very brief and leave out much relevant information It must also be added that in the *History of Indian and Eastern Architecture*, vol II, James Fergusson and James Burgess have discussed the Jaina temples of India including those of the region under reference in the section entitled 'Jaina Architecture' The account of Jaina architecture in this work also is far from being complete The authors have briefly discussed only the Jaina temples of Abu, Girnar and Shatrunjaya, the others being left without any reference

When these savants took up their pioneering work not much had been done in the field of literature But now the situation is changed More and more texts have come to light containing a variety of welcome information Ancient texts on architecture such as *Samarāṅgaṇasūtradhāra*, *Aparāṅgastapracchā*, etc., are now available in well edited form These provide us with architectural terms in regard to the Western Indian temples Similarly, some Jaina texts contain incidental notices which help us in fixing the dates of some of the temples For example, the *Nemināthacarita* of Haribhadra informs that the *rangamandapa* and the seven elephants in the *hastīālā* of the Vimalavasahī at Abu were built by Prthvīpāla Similarly, the *Purātana Prabandha Sangraha* states that the Nemināthia temple at Kumbharia was built by Pāsila in V S 1198 (1136 A D)

Several other modern scholars have dealt with the Jaina temples of Gujarat, rarely in independent research papers, but often in monographs as parts of larger studies dealing with the Gujarat region. With a few exceptions, however, all these studies are of secondary and minor significance, as they derive their information mostly from the pioneering studies mentioned above H D Sankalia in his book *The Archaeology of Gujarat* mentions only a few important temples of Abu, Girnar, Shatrunjaya, Taranga and Sarotra, and his account is largely based on the notices published by Burgess and Cousens Similarly, Percy Brown in his *Indian Architecture* (Buddhist and Hindu Periods) refers only to the well-known Jaina temples of Abu, Girnar and Shatrunjaya in brief. In his *Caves and Temples of the Jains* Klaus Fischer refers to only some of the Jaina temples of the country, and his descriptions are very sketchy In the *Chaulukyas of Gujarat* by A K Majumdar one full chapter is devoted to the art and architecture of the period, but it refers only to the Jaina temples of Girnar, Shatrunjaya, Taranga

and Abu, the others being left without any reference. The account of these temples is also very brief. However, this is not surprising. The aim of the work being to highlight the social and cultural history of the period, a short account of the artistic achievements is given, in the words of the author, just to 'enhance the utility' of the work. S. K. Saraswati's mention of only a few Jain temples of the region in the chapter on art and architecture in the *Struggle for Empire* is also brief. A book, *Holy Abu*, dealing with the temples of Mt. Abu, has also come out, but the interest of the author is centred on the representation of Jain religious themes, and his book makes no contribution in the field of architecture. However, the author deserves credit for identifying certain reliefs preserved in the Vimalavāsahī and Lūnavāsahī. M. A. Dhaky's paper 'The Chronology of the Solanki Temples of Gujarat' published in the *Journal of the Madhya Pradesh Itihasa Parishad*, No. 3, attempts at fixing the chronology of the Solanki temples of Gujarat on the basis of their characteristic features. But his treatment with regard to his professed aim should be considered brief, he mentions only a few important features. His analysis of the archaeological material and inferences thereon are also far from being convincing, for the architectural style in a certain region and during a certain period does not develop king-wise. It is a continuous process, a flowing phenomenon. In his exploitation of the material he is also neither adequately critical nor exhaustive. His chronology of the Solanki temples, therefore, is only a tentative one. In K. F. Sompura's book *The Structural Temples of Gujarat* one expects to find in it a detailed treatment of the Jain temples of Gujarat, but unfortunately it is merely a compilation of the already published materials. Besides, the outlook of the author is also not critical and scientific.

Recently, two more works on Jain art and architecture have appeared. One of these entitled *Jaina Art and Architecture* has been edited by A. Ghosh and published in 3 vols. by the Bhāratiya Jñāna-pīṭha, New Delhi, in 1975. The relevant chapters of this book, dealing with the Jain temples of Gujarat, have been written by Krishna Deva and U. P. Shah, but they do not supply any new information, based as they are on the materials already published in the works of these authors or those of others. The other one is the *Aspects of Jain Art and Architecture* edited by U. P. Shah and M. A. Dhaky and published in the same year by the Gujarat State Committee for the Celebration of 2500 Anniversary of Bhagavān Mahāvira, Ahmedabad. Although this volume gives a detailed account about the Jain edifices of South India, it has very brief notices about the Western Indian Jain temples. There are only two research papers on the temples of this region. One of these, written by M. A. Dhaky, deals with the Western Indian architectural terms as contained in the *Vastuśāstras*, while the other, written by myself, treats of the Jain temples of Kumbharia.

Thus, it is clear that compared to the Hindu and Buddhist monuments very little work has been done on those of the Jains. An independent work on the Jain temples is still a desideratum. Therefore, an attempt has been made here to assemble and examine critically all the scattered information relating to the Jain temples of Gujarat and Abu. Further, the information has been augmented by the first-hand study of the edifices during the course of several visits for field-work. The aim of the present work is to trace the gradual evolution of the temple architecture of the Jains in the region under reference. In dealing with the development of architectural style, due note of sculpture and iconography is also taken. In the case of monumental architecture such as is the subject of our study here, it is usually found that evolutions in the course of time in the styles of architecture, sculpture and iconography are not entirely isolated processes. The study of sculpture and iconography sometimes also helps in ascertaining the chronology as well as dedication of the temples. But, of the greatest importance for the chronology of the temples are the inscriptions found in the temples, actually recording the building of the structures or the consecration of the images in them, and, happily, the Jain temples of Gujarat are very fortunate in this respect. As regards literature, it provides terminology and also helps in fixing the chronology of the temples. An appropriate use both of the inscriptional and literary evidence has been made in this regard.

The present work is divided into six chapters. The first chapter is further divided into three parts. The first part deals with the history of Gujarat from the earliest time to the 13th century A D, keeping in view the Jaina art relics in the country. The second part pertains to the social and economic life of the people of Gujarat with special reference to the Jainas. The third part relates to the religious background and attempts to visualize the state of Jainism, also taking note of the Jaina pantheon. The second chapter deals with the geographical context of Gujarat and also takes note of its boundaries, different geographical units, Jaina religious or holy places which witnessed Jaina religious building activity. These two chapters aim to give the historical, cultural and religious background of the temples for their proper and complete study. The next four chapters constitute the core of the work and deal with the art and architecture. The third chapter gives a detailed description of the Jaina temples built during the period. Primary for the sake of convenience the treatment is site-wise, all the temples at a particular site are dealt with at one place. But within that framework the study is chronological. The sites themselves are arranged in a type of chronological sequence, which is the sequence of the earliest temples at the sites. For instance, of two sites, at both of which the temple building activities more or less overlap in time, that site is treated earlier whose earliest temple is known to be earlier than the earliest of the other one. In the description of temples it was found convenient to describe each compartment in its entirety. Also, in the description, an appropriate use of popular technical terms preserved in the Western Indian *Vāstufāstras* has been made. The fourth chapter discusses the chronology of all these Jaina temples on the basis of their characteristic features and available literary and inscriptional evidence. The fifth chapter deals with the sculptured forms and iconographic features of the divine images of the temples to the extent they help in ascertaining the chronology of the temples and tracing the evolution of their architecture. In the sixth and last chapter the evolution of the style of the Jaina temples is traced after a comparative study of these temples with the others of Gujarat and other parts of India. In the end a few words are said as concluding remarks.

A few words may be added here by way of help to the reader in the use of this work. The Sanskrit architectural words have been italicised and provided with diacritical marks. The system of transliteration in writing Sanskrit words and proper nouns may be understood from *Kṛṣṇa and Aparājitaprecchā*. The map and plans of the temples have been given in the body of the text with their respective temples, while the plates have been arranged in the chronological order at the end of the book. The plans as well as plates have been numbered serially, and in order to distinguish between them the plans have been indicated by Text Figs. so and so and the Plates merely by Figs. so and so.

The present work is an outcome of my Ph. D. thesis (B. H. U., 1976) prepared under the kind supervision of Dr. L. K. Tripathi, Reader, Department of Ancient Indian History, Culture and Archaeology, B. H. U. I express my deep sense of gratitude to him for suggesting me the subject, guiding the work to its completion, and encouraging me for its early publication. I owe a great deal to Prof. K. K. Sinha, Head, Department of A. I. H. C. and Archaeology, B. H. U., Prof. Lallanji Gopal and Prof. A. K. Narain for their valuable suggestions. I am thankful to Dr. J. N. Tiwari, Reader, Department of A. I. H. C. and Archaeology, B. H. U., Dr. Deen Bandhu Pandey, Formerly Lecturer, Department of History of Arts, B. H. U., and Dr. M. N. P. Tiwari, also Lecturer in the latter department, for various kinds of help. I owe greatly to Shri J. P. Bajpai, Principal, Evening College, B. H. U., for the encouragement I received during the publication of this work. I am under deep obligation to Prof. M. L. Mehta, Formerly Director, P. V. Research Institute, Varanasi, who helped me with explanations of several passages of Prakrit, Sanskrit and Gujarati texts. I am very much indebted to Shri M. A. Dhaky, of the American Institute of Indian Studies, Varanasi, with whom I discussed some of the problems with regard to dating and terminology, and who provided me with offprints and some important references. I should acknowledge my debt to Shri R. M. Singh, Lecturer, Central Hindu School, B. H. U., for giving me the Botanical names of the Indian plants.

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In spite of all endeavour some printing and other errors have crept in. Although most of these have been corrected in the errata, a few more might have escaped from my notice, for which I crave the indulgence of the readers.

Varanasi
1st August, 1982

Harihar Singh

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ABBREVIATIONS

<i>AG</i>	<i>Archaeology of Gujarat</i>
<i>AIK</i>	<i>The Age of Imperial Kanauy</i>
<i>CA</i>	<i>The Classical Age</i>
<i>CG</i>	<i>Chaulukyas of Gujarat</i>
<i>CII</i>	<i>Corpus Inscriptionum Indicarum</i>
<i>HCIP</i>	<i>The History and Culture of the Indian People</i>
<i>HA</i>	<i>Holy Abu</i>
<i>JPI</i>	<i>Jaina Paramparāno Itihāsa</i>
<i>JSSI</i>	<i>Jaina Sāhityāno Samkṣipta Itihāsa</i>
<i>JTSS</i>	<i>Jaina Tīrtha Sarva Saṁgraha</i>
<i>PCH</i>	<i>Prabandhacintāmaṇi of Merutunga</i> Translated into Hindi by Dr. Hazari Prasad Dwivedi
<i>PCG</i>	<i>Prabhāvakasārīta of Prabhācandra</i> Gujarati translation
<i>RTT</i>	<i>The Rāshtrakūṭas and Their Times</i>
<i>SBE</i>	<i>Sacred Books of the East</i>
<i>SE</i>	<i>The Struggle for Empire</i>

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CHAPTER I

HISTORICAL AND CULTURAL BACKGROUND

POLITICAL SITUATION

Pre-historic and Proto-historic Period

The history of Gujarat begins with the Palaeolithic man, who first appeared in Gujarat in the mid-Pleistocene epoch.¹ The Early Palaeolithic period is represented in Gujarat by a large assemblage of stone implements found at several sites on the banks of Sabarmati, Mahi, Orsang and Narmada.² The Middle Phase tools are scarcely found in the north and central Gujarat, while their concentration in Saurashtra is well-marked.³ The Late Phase is characterised by microliths, which have been discovered from almost all over Gujarat.⁴ Of all the microlithic sites Langhnaj is the most representative one datable to 2500–2000 B.C.⁵

The Palaeolithic Phase is followed by the Chalcolithic Phase, which indicates the arrival of Harappans in the region in the third millennium B.C. Wheeler has enumerated the following features to identify a Harappan site—(i) Indus seals, (ii) Indus script, (iii) certain distinctive decorative motifs on pottery, (iv) certain distinctive ceramic forms, (v) triangular terracotta cakes, (vi) kidney-shaped inlays of shell or faience, and (vii) certain beads notably discoidal with tubular piercing.⁶ Following these traits a number of Harappan sites have been located at Lothal, Rangpur, Desalpar, Prabhas, Rojdi, Amra, Lakhabaval and Bhagatruv. Of these Lothal with straight streets and drains, granary and platform, stands pre-eminent. From the discovery of a dockyard and a Persian Gulf seal at Lothal it appears that it had maritime contacts with the islands of Persia.⁷

Next follows a culture known as Post-Harappan, which is represented by the Lustrous Red Ware.⁸

Coming to the early historic period mention must be made of Somnath where the culture sequence begins with the Late Phase of Lothal and Rangpur and continues without interval upto the sixth century A.D. During this Phase at Somnath

(IIIA) the first ceramic industry we come across is the Black-and-Red Ware associated with iron.⁹ The next Phase (Somnath III B) is characterised by the Northern-Black-Polished Ware, a pottery indicative of the Mauryan expansion into Gujarat,¹⁰ as it is generally associated with the Mauryan age. But the most distinctive pottery still to come up is the Red-Polished Ware, which is found in association with the Sātavāhana levels in the Deccan, Ksatrapa in Western India, and Kusāna and early Gupta in Northern India.¹¹

Pre-Mauryan Period

According to the *Purāṇas*, however, it were the Āryans, the Bhrgus and Śāryātas, who first settled in Gujarat.¹² Ānarta, son of Śāryāti, gave his name to Gujarat, and his son Revata founded Kuśasthali (Dwarka), the capital city from where the country of Ānarta was ruled.¹³ Revata's son Raivata Kakudmin had a daughter named Revati, who was married to Balarāma, the elder brother of Kṛṣṇa. Afterwards Raivata also lost his kingdom to the Yādavas.¹⁴ The Yādavas were in close alliance with the Pāṇḍavas of Indraprastha.¹⁵ On a certain occasion when Kṛṣṇa had gone to Indraprastha to attend the *Rājāsūya* sacrifice performed by Yudhisthira, King Salva of Saubha attacked Dwarka.¹⁶ Kṛṣṇa thereupon hurried to Dwarka, proceeded against Salva and slew him.¹⁷ But the Yādavas could not long survive, for the holy Dwarka is said to have been swallowed up by the sea.¹⁸

The next available evidence indicates the Mauryan rule in Gujarat.

Mauryan Period (circa 322–185 B.C.)

The real political history of Gujarat begins with the Mauryas. Their rule in the province is evidently known from the Junagadh inscription of Rudradāman dated 150 A.D. wherein it is mentioned that Vaiśya Puyagupta, the viceroy of Saurashtra under Candragupta, constructed the Sudarśana lake, and

that Yavana Tusāspha, the provincial governor under Aśoka, provided it with conduits.¹⁹ Besides, the location of Aśoka's rock edict at Girnar also shows the Mauryan sway over the province. Samprati, the successor of Aśoka, was a powerful king, and his kingdom is said to have comprised among other provinces also Avanti and Western India.²⁰ After Samprati, when the Mauryan power declined towards the close of the third century B.C., we notice the advent of the Indo-Greeks into Gujarat.

Indo-Greek Period (circa 185 B.C. - 78 A.D.)

Eucratides is the first Bactrian king whose coins have been found in Kathiawar and Gujarat. The presence of his coins there is taken to suggest that either he advanced into the region or it came under the sphere of his influence.²¹ But the mere presence of coins does not indicate his rule there, as he is said to have never crossed Jhelum or even Indus.²² After Eucratides the Indo-Greek power passed into the hands of Menander and Apollodotus, who were the real conquerors of Gujarat. Strabo quoting Apollodorus informs that the Greeks occupied not only Patalene (Indus Delta) but also the kingdoms of Saurastros (Saurashtra) and Sigerdia (Sagaradvipa—Kutch).²³ The author of the *Periplus* states that some coins, which bore Greek legend and the devices of Apollodotus and Menander, were current in Barygaza (Broach).²⁴ On the combined testimony of these evidences it is held that the Indo-Greeks got possession of the Indus Delta, Kutch, Saurashtra, part of Gujarat, i.e. Broach and presumably Surat,²⁵ though such a conclusion is unacceptable to some on the assumption that the coins of Menander and Apollodotus might have been carried to Barygaza by way of trade.²⁶

The Indo-Greek suzerainty in Gujarat did not end with Menander but it continued under his son Strato I through his general Apollodotus II,²⁷ as it is the latter's coins which were imitated by the Western Ksatrapas.²⁸

Ksatrapa Period (78 A.D. - 397 A.D.)

The Bactrians in their turn gave way to the Western Ksatrapas. There are two branches of the Ksatrapas, the Kshaharatas and the Kardamakas, ruling one after the other. Of the Kshaharatas only two members, Bhūmaka and Nahapāna, are

known. The coins of Bhūmaka have been noticed along the coast of Kathiawar and sometimes in Malwa,²⁹ and those of his successor Nahapāna discovered from Ajmer in the north to Nasik in the south.³⁰ From the wide provenance of their coins it appears that they ruled over an extensive area stretching roughly from Ajmer to Nasik.

The numismatic evidence is also corroborated by the epigraphical record. The Nasik cave inscription of the time of Nahapāna reveals that Uṣavadāta, the viceroy under Nahapāna, visited a number of holy places like Govardhana (Nasik), Prabhāsa (Somnath), Bhrgukacha (Broach), Śorparāga (Sopara) and Daśapura (Mandsor).³¹ Though the reference to the holy places does not necessarily imply the Ksatrapa sway over them, as the benefactions were made in ancient India irrespective of territorial possession,³² yet it is maintained that Malwa, Kathiawar, Gujarat, northern Konkan, Maratha country and a large part of Rajputana fell under the sphere of Nahapāna's influence.³³

Shortly after 124 A.D., which is the last known date of Nahapāna, the Kshaharatas were exterminated by the Āndhra king Gautamīputra Satakarni. The latter indeed claims that he uprooted the entire Kshaharata race and held his sway over many Janapadas including Suratha (Saurashtra), Kukura (in the Gujarat-Kathiawar region), Anūpa (the Māndhātā or Mahesvara region on the Narmada), Aparānta (north Konkan), Ākara (east Malwa) and Avanti (west Malwa).³⁴ The defeat of Nahapāna is also indicated from his coins in the Jogalthembli hoard, which were restruck by Satakarni.

After the extinction of the Kshaharatas the Kardamakas appeared on the scene and reestablished the glory of the Ksatrapas by inflicting a crushing defeat upon the Āndhras. In his Junagadh inscription Rudradaman indeed claims to have conquered Ākara, Anūpa, Avanti, Anarta (north Kathiawar), Surāṣṭra (Saurashtra), Śvabhra (on the Sabarmati), Maru (Rajputana desert), Kaccha, Sindhu (west of lower Indus), Sauvira (east of lower Indus), Kukura, Aparānta and Nisāda (west Vindhya and Aravalli).³⁵ Of these Surāṣṭra, Kukura, Aparānta, Anūpa, Ākara and Avanti formed parts of Gautamīputra's empire, and their mention also in the

Junagadh inscription indicates that Rudradāman conquered them either from Gautamiputra or one of his immediate successors. That this is not an empty boast is also proved by the fact that Rudradāman himself won the title of Mahāksatrapa and twice defeated Sātakarni, the Lord of the Deccan, but did not "completely destroy him on account of their near connection."⁸⁶

It is not known as to what happened to this extensive empire during the successive reigns. But this is beyond doubt that the Kṣatrapas continued to rule in the province until they were overthrown by the Gupta king Candragupta II some time between 388 and 398 A.D.⁸⁷

So far no remains of Jaina art and architecture of the region under discussion have come down to us, which may be attributed to the period prior to the Kṣatrapas. It is the Kṣatrapa period which bequeaths for the first time the remains of Jaina monuments. These include a group of about twenty monastic caves excavated at Junagadh. One of these caves bears carving of some auspicious Jaina symbols like *śrīvatsa*, *kalasa*, *svastika*, *bhadrāsana*, *mīnayugala*, etc. These symbols do not conclusively establish the Jaina character of these dwellings, but the discovery of a mutilated inscription of Jayadāman's grandson, referring to those who have attained *kevalajñāna* (omniscience) and conquered *jarāmarana* (old age and death), indicates that at least in the second century A.D. the caves were in possession of the Jainas.⁸⁸

Gupta Period (circa 400–470 A.D.)

The Allahabad pillar inscription reveals that the Śakas, who are identified with the Kṣatrapas,⁸⁹ were paying homage to Samudragupta.⁹⁰ A definite evidence, however, of the Gupta sway over Gujarat and Kathiawar is met with the reign of Candragupta II (380–415 A.D.), when the coins for this region were issued.⁹¹ The rule of Kumāragupta I (415–455 A.D.) in the province is apparently indicated by a large number of his coins found there.⁹² Skandagupta is known to have governed this province through his viceroy Parnadatta.⁹³ As most of the Gupta coins found in Kutch belong to Skandagupta, the Kutch area was probably added to Gujarat and Kathiawar by Skandagupta.⁹⁴ With Skandagupta the Gupta rule in

Gujarat and Kathiawar seems to have come to an end in circa 467 A.D.⁹⁵ However, the Maitrakas, who succeeded the Guptas in Kathiawar, acknowledged the sovereignty of Budhagupta, though they were aspiring for setting up an independent kingdom.⁹⁶

Simultaneous with the Guptas an independent line of the Traikūtakas was ruling in southern Gujarat in the fifth century A.D. So far only three rulers, viz. Indradatta, his son Dharasena and the latter's son Vyāghrasena, are known. Except for his name occurring on Dharasena's coins nothing is known about Indradatta. But Dharasena was a powerful king, as he issued coins and performed an *Aśvamedha* sacrifice.⁹⁷ Vyāghrasena extended the Traikūtika dominion further south into Konkan and continued to rule there and in southern Gujarat upto circa 495 A.D.⁹⁸ After Vyāghrasena the Traikūtika kingdom was occupied by the Vakāṭaka king Harisena about 500 A.D.⁹⁹

The Jaina art relics of the Gupta period are meagre in Gujarat. Only a few bronze sculptures hailing from Akota are attributable to this period.¹⁰⁰ Fortunately, two of these bear each an inscription, which mentions the name of Jinabhadra Vācanācārya, who flourished in the sixth century A.D. Two images are identifiable with Jivantasvāmī. From iconographic point of view these images are very important, for the images of Jivantasvāmī are rare.

Maitraka-Gurjara Period (circa 470–745 A.D.)

The Maitrakas—When the Gupta empire broke up towards the close of the 5th century A.D., several petty chiefs, who were formerly probably vassals of the Guptas, founded their independent principalities. Of these the Maitrakas of Valabhī also proved to be successful and grew very powerful. During this period the old capital of Girinagara was abandoned, and Valabhī became the new centre of administration.

The first two Maitraka rulers, Bhatāraka and his son Dharasena I, were probably the vassals of the Imperial Guptas, as they are termed only Śenāpati. The third ruler, Dronasimha (499–519 A.D.) the younger brother of Dharasena, is said to have performed his coronation ceremony in the presence of his overlord, probably Budhagupta.¹⁰¹ The next

ruler, Dhruvasena I (519-549 A D), the younger brother and successor of Dronasimha, seems to have increased his power, as the Gārulakas of Dwarka acknowledged his supremacy⁵² But his Mahāsāmanta title clearly shows that he was still under the yoke of his overlord The Valabhī kingdom under these rulers included almost the whole of Kathiawar and probably northern Gujarat

Dhruvasena I was succeeded by his younger brother Dharapatta, and the latter by his son Guhasena. Guhasena discarded all the titles of subordinate position and styled himself as Mahārāja⁵³ This indicates that the Gujarat expedition of Išavaravarman, in the course of which he is said to have reached Raivataka,⁵⁴ is not a reality, or it was successfully repulsed back by the Maitraka ruler Guhasena's son and successor, Dharasena II (568-590 A D), again assumed the title of Sāmanta It appears that the Maitraka power declined during this period and probably Dharasena had to acknowledge the sovereignty of Išānavarman, who was a powerful monarch of Northern India at this time⁵⁵

Dharasena II was succeeded by his son Śīlāditya I Dharmāditya (590-615 A D), who is generally identified with Śīlāditya of Mo-la-po (Malwa) mentioned by Huen Tsang⁵⁶ He ruled over an extensive area stretching from Ujjain to Kutch

Śīlāditya I was succeeded by his younger brother Kharagraha I (615-621 A D), and the latter by his son Dharasena III (621-627 A D) Not much is known about Kharagraha But Dharasena probably came into conflict with Cālukya Pulakeśin II and, as is clear from the claims of the Aihole *prasthā*, he had to submit to the Cālukya ruler⁵⁷

Dharasena III was succeeded by his younger brother Dhruvasena II Bālāditya (627-641 A D), who is generally identified with Dhruvabhatta, the son-in-law of Harsa referred to by Huen Tsang It was during this period that Huen Tsang visited the kingdom of Valabhī⁵⁸ The most important event of his reign was his conflict with Harṣa In the beginning he perhaps suffered a reverse, but subsequently he retrieved his position with the help of the Gurjara king Dadda II Harṣa then offered his daughter in marriage to Dhruvabhatta and the latter in turn became his ally.⁵⁹ The

Valabhī kingdom at this time included the whole of northern and central Gujarat⁶⁰

Dhruvasena II was succeeded by his son Dharasena IV (641-650 A D), who was the most powerful ruler of the dynasty, as he alone among the Valabhī rulers is termed Cakravartin In 649 A D he issued two grants from his victorious camp at Broach,⁶¹ a place which lay in the Gurjara territory Perhaps Dharasena wrested the region around Broach from the Gurjaras and included it in his own dominion⁶² The occupation of Broach, however, was only temporary, for the Gurjaras continued to rule over that part for many years after this⁶³

After Dharasena IV Dhruvasena III (650-655 A D), son of Śīlāditya, occupied the Maitraka throne He was followed by Kharagraha II (655-658 A D) During the reigns of these rulers there was some internal trouble, the nature of which is not known But the situation was overcome when Śīlāditya III ascended the Maitraka throne

Śīlāditya III (circa 658-685 A D.) was undoubtedly a powerful ruler Like Dharasena IV he assumed the imperial titles and conquered the Gurjara territory, for in 676 A D he made some land grants in the Bharukaccha-*visaya*⁶⁴ But soon the Gurjaras under Dadda III retrieved the position with the aid of the Cālukya king Dharāśrya Jayasimha, as the latter claims to have exterminated the whole army of Vajjad (Śīlāditya) in the country between Mahi and Narmada⁶⁵ Another event of his reign was an Arab raid against Gogha, a port on the eastern coast of Kathiawar, which he successfully repulsed⁶⁶

After Śīlāditya III there ruled three or four Śīlādityas covering a period of about 85 years It was probably during the time of Śīlāditya V that the Arabs invaded Valabhī Indeed the Navsari plates reveal that having conquered the Saindhavas, Kacchella, Saurāstra, Cāvotaka, Maurya, Gurjara and other kings, the Tājikās (Arabs) advanced as far south as Navasārīkā, but their further advance was checked by Avanjanāśraya Pulakeśirāja.⁶⁷ The Maitraka records are silent about this Arab invasion The Gurjara records, however, reveal that king Jayabhata IV of Broach forcibly vanquished in the city of Valabhī the Tājikās who

oppressed all people ⁶⁶ It is, therefore, probable that at this crisis too, as in the past, the Gurjaras went to the rescue of the king of Valabhi ⁶⁹

The Arabs no doubt withdrew from Kathiawar, but the Maithrakas could not rule in peace. The south-western part of Kathiawar passed out of Valabhi and formed a separate kingdom under the Saindhavas. Besides, the gradual advance, first of the Cālukyas and later of the Pratihāras of Avanti and the Rāṣtrakūtas of the Deccan, must have caused constant menace to the Valabhi kingdom, and with Śīlāditya VII the line of the Maithrakas became extinct some time between 766 A D and 783 A D ⁷⁰

The Kalacuris—After the end of the Vakataka rule in Lāta in circa 520 A D there ruled a feudal chief named Sangamasimha in the region between Tapti and Narmada with Broach as his capital city in 540 A D. Probably he owed his allegiance to the Kalacuri king Kṛṣṇaraja (circa 550–575 A D) or his father, as we learn from the wide provenance of his own coins and the records of his son Śankaragana (circa 575–600 A D) and the latter's son Buddharāja that the Kalacuri empire extended from Malwa in the north to Maharashtra in the south, including Broach and Baroda districts of Gujarat ⁷¹ But in the beginning of the seventh century Buddharāja was defeated by Cālukya Mangaleśa (597–610 A D), and the country south of Tapti had since become a part of the Cālukya empire ⁷² It has, however, been suggested that it was Pulakeśin II who finally occupied the Kalacuri realm. ⁷³

The Gurjaras—What happened in northern Lāta after the Kalacuris is not definitely known. But a little later in the region around Broach there rose to power a family of the Gurjaras, who are regarded as a foreign tribe, ⁷⁴ or a feudatory branch of the Gurjara Pratihāras of Jodhpur ⁷⁵ From the find-spots of the Gurjara inscriptions and the places mentioned therein it appears that the Gurjara principality extended from Mahi in the north to Kim in the south and from the sea-coast in the west to the borders of Malwa and Khandesh in the east ⁷⁶ As the majority of grants were issued from Nāṇḍipurī, that was probably the capital of the family. It has been identified by Bhagvanlal Indraji with

Nandol, 34 miles east of Broach ⁷⁷ Since all the Gurjara kings are termed Sāmanta, they always ruled as feudatory chiefs, presumably of the main Gurjara line of Rajputana or of the Cālukyas ⁷⁸

Dadda I (570–595 A D), the first ruler of the dynasty, is said to have invaded Lata, defeated Nirihullaka, destroyed the Nagas, and extended his rule to the Vindhya ⁷⁹ Not much is known about Dadda's son and successor Jayabhata I (circa 595–620 A D), but the latter's son and successor, Dadda II (circa 620–645 A D), rendered protection to Dhruvabhata, the lord of Vallabhi, when he was defeated by Harsa of Kanauj. But this did not save the Gurjara kingdom from the greed of the Valabhi kings, who conquered it twice, firstly, about 648 A.D. by Dharasena IV, who made land grants at Broach, a region lying in the Gurjara kingdom, and secondly, about 685 A D when the Valabhi ruler was driven out by the Cālukyas. On the first occasion Jayabhata II (645–665 A D), the son and successor of Dadda II, was ruling, while on the second his son and successor Dadda III (circa 665–690 A D) was occupying the Gurjara throne ⁸⁰ Dadda III is said to have waged wars with the great kings of the east and west ⁸¹ The king of the west was undoubtedly the Maithraka king of Valabhi, ⁸² while that of the east is unidentified.

Dadda III was succeeded by his son Jayabhata III (circa 690–715 A D), and the latter by his son Ahirola (715–720 A D). Very little is known about these rulers. But the next king, viz. Jayabhata IV, the son and successor of Ahirola, was a powerful ruler. He rescued the Valabhi king, when the latter was attacked by the Arabs, and inflicted a defeat on the enemy. The Arabs were, however, not completely vanquished, for they advanced as far as Navasārikā ⁸³ With Jayabhata IV, who is the last known king of the dynasty and whose last known date is 735 A D., the line of the Gurjaras disappeared probably during the Arab raids or the conquests of Dantidurga or Nāgabhatta ⁸⁴

The Cālukyas—Though the Cālukya sovereignty over Lāta is already indicated in the time of Mangaleśa, it was firmly established by Pulakeśin II (610–642 A D), as he is known to have stopped the southern advance of Harsa against his feudatories of Valabhi and Broach. But the actual evidence

of the Cālukya rule over Lāṭa is met with the reign of Vikramāditya I (655–681 A. D.), who appointed his younger brother Dharāśraya Jayasimha as the viceroy of this region with Navsari as its provincial capital.⁸⁶ In his Nasik plates Jayasimha claims to have annihilated the whole army of Vajjaḍa in the country between Mahi and Narmada.⁸⁸ Vajjaḍa is identified with the Mastraka king Śīlāditya III of Valabhi.⁸⁷ Jayasimha's sway over south Gujarat is also evident from two epigraphical records issued in this region by his son Yuvarāja Śrāśraya Śīlāditya, who predeceased him.⁸⁸ Jayasimha was succeeded by his younger son Maṅgalarasa, and the latter by his younger brother Avantiyāśraya Pulakesirāja. In his Navsari plates dated 740 A. D. Pulakesirāja claims to have stopped the southern inroads of the Arabs by inflicting a crushing defeat upon the intruders.⁸⁹ After Pulakesirāja, who is the last known king of the Gujarat branch of the Cālukyas, Lāṭa was conquered by Rāstrakūṭa Dantidurga,⁹⁰ who appointed Karkka II to govern this province,⁹¹ while the country to the north of Kim was ruled by a Cāhamāna family, which owed to the Pratihāras of Jalor.⁹²

The Mastraka-Gurjara period witnessed a remarkable growth in Jaina art and architecture. Numerous bronze sculptures hailing from Akota, Mahudi, Lilvadeva, Vasantagadh and Valabhi,⁹³ some of which are fine pieces of Indian art, belong to this epoch. It has also produced some stone sculptures carved in the rock-cut caves at Dhank.⁹⁴ These images provide valuable data for the study of Jaina iconography.⁹⁵

The Mastraka period has produced a large number of Brāhmanical temples.⁹⁶ The period is equally rich with regard to Buddhist monasteries.⁹⁷ But, surprisingly enough, no Jaina temple of the Mastraka age has so far come to light. From this it should not, however, be concluded that the Jaina temples were not built during the period, for there are literary references to show the existence of the Jaina idols and temples there. The temple of Śāntinātha at Valabhi was in existence some time around 610 A. D.⁹⁸ Images of Candraprabha, Adinātha, Pārśvanātha and Mahāvira were transferred from Valabhi to safer places like Somnath etc. at the

time of the destruction of the city.⁹⁹ A temple of Yakṣī Ambikā was probably built on the summit of the Girnar hill.¹⁰⁰ An inscription engraved on a bronze sculpture hailing from Akota also refers to a Jama shrine called Rathavasatikā.¹⁰¹

Rāstrakūṭa-Pratihāra Period (circa 745–950 A. D.)

During this period the mainland of Gujarat became the political arena between the Gurjara Pratihāras and the Rāstrakūṭas, while Saurashtra was ruled by a number of dynasties like the Saindhavas, the Cālukyas, the Cāpas and the Varāhas.

The Rāstrakūṭas and the Pratihāras—Having displaced the Cālukyas not only in the Deccan but also in south Gujarat, the Rāstrakūṭa king Dantidurga (circa 733–758 A. D.) proceeded towards the north and made the Gurjara king serve as a door-keeper during the *Hiranyagarbha* ceremony he performed at Ujjain.¹⁰² The Gurjara king is identified with Pratihāra Nāgabhatta I, but since the latter was acknowledged as the overlord by Cāhamāna Bhartrivaddha of Broach in 756 A. D., the military victory of Dantidurga hardly yielded any permanent result.¹⁰³

Dantidurga was succeeded by his uncle Kṛṣṇa I (circa 758–772 A. D.). He suppressed Karkka II, the governor of Lāṭa, when the latter declared his independence.¹⁰⁴

Kṛṣṇa I was succeeded by his son Govinda II (circa 773–780 A. D.), who was soon overthrown by his brother Dhruva (circa 780–793 A. D.).¹⁰⁵ From the reign of Dhruva started a tripartite struggle between the Rāstrakūṭas, the Pratihāras and the Palas for the supremacy of power in Northern India.

Nāgabhatta I was succeeded by his brother's sons, Kakkuka and Devarāja, of whom nothing is known. But Devarāja's son Vatsarāja was a powerful ruler. He attacked Kanauj and defeated its ruler Indrāyudha. Immediately Dharmapāla, the Pāla king of Gauda, espoused the cause of Cakrāyudha, possibly a relative of Indrāyudha, but was subdued by Vatsarāja. While Vatsarāja and Dharmapāla were fighting for empire in the north, Rāstrakūṭa Dhruva intervened in the north Indian politics and inflicted a crushing defeat upon Vatsarāja, who had to take shelter in the desert of

Rajputana. Dhruva next turned his attention against Dharmapāla and defeated him somewhere between the Ganga and the Yamuna. Dhruva's expedition of Northern India, however, brought him no substantial gain, and he shortly retreated to the Deccan laden with a rich booty. In this encounter the Pratihāras suffered the most, for Dharmapāla, in spite of his successive defeats, soon occupied Kanauj and held an assembly there to instal his nominee Cakrāyudha, who was readily accepted by a host of rulers.¹⁰⁶

Dhruva, on his return from the north Indian campaign, abdicated the throne in favour of his son Govinda III (circa 793-814 A D) and appointed his youngest son Indra as the viceroy of Gujarat and Malwa.¹⁰⁷

Vatsarāja was succeeded by his son Nāgabhatta II, who forcibly seized the hill-forts of Ānartta (north Gujarat), Malwa, etc. His campaign to Malwa and Ānartta probably brought him into conflict with Rāstrakūta Indra, the governor of Lāta, as the latter claims a victory over the Gurjara king. On the other hand, Vāhukadhavala, Nāgabhatta's Cālukya feudatory of south Kathiawar, is said to have defeated the Karnātas (Rāstrakūtas). It appears that no party achieved a decisive victory. Nāgabhatta then made the Saindhava chiefs, ruling in western Kathiawar, and the rulers of Āndhra, Kalinga and Vidarbha succumb to him. He next attacked Kanauj and occupied it by defeating Cakrāyudha and his suzerain Dharmapāla. In this campaign he was assisted by three of his feudatory chiefs, viz. Kakka of the Jodhpur Pratihāra family, Cālukya Vāhukadhavala of southern Kathiawar and Guhilot Śankaragana of Dhod (near Udaipur). With these achievements Nāgabhatta reached the acme of his power, but he could not enjoy the fruit of his victory, as the Rāstrakūtas once again appeared in the north and shattered his dreams of founding an empire. The Rāstrakūta king Govinda III indeed claims that he destroyed the fame of Nāgabhatta, overran his kingdom and proceeded upto the Himalayas. As a result of this victory Cakrāyudha and Dharmapāla also surrendered to him on their own accord. If we follow the order of events cited above, the defeat of Nāgabhatta by Govinda followed his stormy career

of conquest,¹⁰⁸ but the evidences are so complicated that they can also be arranged to show that the discomfiture of Nāgabhatta preceded his brilliant career and he emerged out victorious in this triangular contest.¹⁰⁹ No doubt, Nāgabhatta's imperial ambitions were curbed, his power was not wholly destroyed and he continued to hold his sway over the greater part of Rajputana and Kathiawar.¹¹⁰ As regards Govinda's expedition of Northern India, it was merely of the *digvijaya* type, nevertheless Malwa and parts of Ānartta were included in the Rāstrakūta empire and Karkka, who succeeded his father Indra in the viceroyalty of south Gujarat, was made a doorbolt to protect Malwa against the Gurjaras.¹¹¹

Nāgabhatta II was succeeded by his son Rāma-bhadra. During his short reign period of two-three years the Pratihāra power only declined. The situation was, however, overcome when Rāma-bhadra's son Bhoja (circa 836-885 A D) ascended the throne.

In the Deccan Govinda III was succeeded by his young son Amoghavarsha I (circa 814-880 A D) whom Karkka, the viceroy of south Gujarat, acted as a regent.¹¹² But after Karkka the relations between the two houses deteriorated, resultantly, there started a protracted war between the Rāstrakūta branch of Gujarat and emperor Amoghavarsha.¹¹³ This long-drawn war, however, came to an end and the Rāstrakūtas joined their hands in order to stop the southern advance of Pratihāra Bhoja,¹¹⁴ who had overrun south Rajputana and the tracts round Ujjayini upto the Narmada and annexed them to the Kanauj empire.¹¹⁵ But Bhoja's progress was checked single-handed by Dhruva II of Lāta some time before 867 A D.¹¹⁶ Bhoja, however, did not lose heart and again launched an expedition to the south, the Rāstrakūta king, who at this time was Kṛṣṇa II (circa 878-914 A D), the son and successor of Amoghavarsha I, was defeated and probably he had to retreat to the south of the Narmada.¹¹⁷ The Rāstrakūta records, on the other hand, reveal that Kṛṣṇa II defeated the Gurjara king at Ujjain with the assistance of Kṛṣṇarāja, who was the last ruling chief of the Gujarat branch of the Rāstrakūtas.¹¹⁸ It appears that these wars were inconclusive and profit-

ed neither party Bhoja also held his sway over the whole of Kathiawar ¹¹⁹

Bhoja was succeeded by his son Mahendrapāla I (circa 886-910 A D) during whose reign the Pratihāra power reached its zenith. He not only ably maintained the vast empire left by his father, but also extended it eastward to Paharpur in north Bengal ¹²⁰. His rule in Saurashtra is evidently known from the records of his feudatory chiefs, Cālukya Balavarman and his son Avanivarman II, who were ruling round Junagadh ¹²¹.

Mahendrapāla I was succeeded by his son Bhoja II who ruled for a very short time and was probably dethroned by his brother Mahipāla I (circa 912-940) ¹²². At the very beginning of Mahipāla's reign the Rāstrakūtas once more invaded Northern India, the effects of which seem to have been for the time disastrous, for the Cambay plates of Govinda IV reveal that Indra III (circa 914-916 A D), the son and successor of Kṛṣṇa II, attacked Ujjayinī, crossed the Yamuna and captured Kanauj ¹²³. In his north Indian campaign Indra was probably accompanied by his feudatory chief Nārasimha, who is depicted in the Kanarese work *Pampabhārata* to have "plucked from Gurjara king's arms the Goddess of victory, whom, though desirous of keeping, he had held too loosely. Mahipāla fled as if struck by thunderbolt, staying neither to eat nor to rest, nor to pick himself up, while Nārasimha pursuing, bathed his horses at the junction of the Ganges and established his fame" ¹²⁴. The Pratihāras were no doubt defeated, but the Rāstrakūta could not take full advantage of their victory because of the confusion in which they were involved after the premature death of Indra ¹²⁵. This gave Mahipāla an opportunity to consolidate his power. He conquered all the territories upto the Narmada, including Ujjayinī and Dhārā. Kathiawar also formed a part of his empire, as his feudatory chief Cāpa Dharanivarāha was ruling at Wadhwan in 914 A D ¹²⁶. Lāta, however, was still under the sway of the Rāstrakūtas ¹²⁷. But towards the close of Mahipāla's reign the Rāstrakūtas under Kṛṣṇa III (circa 939-968 A D) again appeared in the north and deprived the Pratihāras of all hopes of holding Kāliṅjara and Citrakūta ¹²⁸. It is also suggested that this incident happened in the time of Vināyakapāla, ¹²⁹

After Mahipāla the Pratihāra power began to decline, and consequently several states, which were acknowledging the supremacy of the Pratihāras, became independent. The foremost among these was the one founded by Caulukya Mūlarāja at Anahilapātaka ¹³⁰.

Kṛṣṇa III was succeeded by his younger brother Khottiga from whose reign the Rāstrakūta power also began to crack. He had to fight with the Paramāras of Malwa, who ruled as feudatories under Indra III and Kṛṣṇa III but refused to avow allegiance to him ¹³¹. In the battle which was fought on the banks of the Narmada Khottiga was defeated by Paramāra Siyaka II (circa 945-972 A D) and the territory upto the Narmada or Tapti was annexed to the Paramāra dominion ¹³². Siyaka II also extended his kingdom to the west upto the Sabarmati beyond which lay the kingdom of Caulukya Mūlarāja, for he made the chief of Khetakamandala (Kaira) his ally and defeated Cālukya Avanivarman Yogarāja II of Saurashtra ¹³³. The Paramāra sway in south Gujarat was, however, short-lived, for the Western Cālukya King Tailapa II, who had overthrown his Rāstrakūta overlord Kīrkkī II (the son and successor of Khottiga) in 973 A D and established his rule in the Deccan, invaded Lāta, vanquished it, and appointed his general Barappa as the governor of this territory ¹³⁴. Later Barappa became engaged in hostilities with Caulukya Mūlarāja of Anahilapātaka.

Fairly a large number of temples of the Pratihāra age have been found in Central India and Rajasthan ¹³⁵. Among these the Jaina temples located at Osia, Deogadh and Gyaraspur are well known, but no Jaina temple of the Pratihāra period has been noticed in Gujarat, although Brāhmanical temples have been found at Sūtrapādā, Wadhwan, Than, etc. The absence of Jaina temples does not mean that they were not built, for the *Prabhavakacarita* reveals that Nāgāvaloka (Nāgabhatta II) built a shrine of Mahāvīra at Anahilapura (Anahilapātaka) ¹³⁶. The same work also refers to a shrine of Mahāvīra existing at Modhera. ¹³⁷

The Rāstrakūtas also were great patron of art and letters. Besides Brāhmanical caves they excavated Jaina caves at Ellora, but a Rāstrakūta Jaina monument is not known from our region, although

Brāhmanical temples are located at Roda and Shamlajī.¹³⁸ The non-existence of a Rāstrakūṭa Jaina edifice in Gujarat is surprising, for there is an inscription which records the erection of a Jaina temple and a Jaina monastery at Navasārīkā.¹³⁹ Apart from this a large number of bronze sculptures are attributable to this period.¹⁴⁰ At Akota a Jaina temple was also built in the 10th century A. D.¹⁴¹ These references apparently indicate that the Jaina temples certainly existed there during this period, but they were destroyed during the course of time.

The Varāhas—A king named Mahāvarāha was ruling some where in Saurashtra in the third quarter of the eighth century A. D. An inscription dated 812 A. D. states that he attacked Kṛṣṇa I, the Rāstrakūṭa king of the Deccan, but was repulsed. According to another inscription, Kṛṣṇa had to retreat along the banks of the Narmada. It appears that the battle between Kṛṣṇa and Mahāvarāha was indecisive. Mahāvarāha seems to have been succeeded by Jayavarāha, who was ruling in 783 A. D. in the territories of the Sauryas near Vardhamānapura (modern Wadhwan in Kathiawar).¹⁴²

In his *Harivamśa Purāṇa*, which gives information about Jayavarāha, Jināsena states that he started the writing of this work in the temple of Pārśvānātha built by Nannarāja at Vardhamānapura and completed it in the Śāntinātha temple at Dostatīkā.¹⁴³ (modern Dottadi¹⁴⁴ between Wadhwan and Girnar). This clearly indicates that there existed at least two Jaina temples in Saurashtra during this period. At present, however, none of these temples survives.

The Saindhavas—In the second quarter of the eighth century A. D. a dynasty of the Saindhavas is found ruling in western Saurashtra with its capital at Bhūtāmbīlikā, also known as Bhūmilīka (modern Bhumli or Ghumli, 25 miles north-east of Porbandar). The earliest known king of the dynasty is Puṣyadeva. It was probably during his reign, in or before 739 A. D., that the Arabs invaded Saurashtra. Puṣyadeva was succeeded by his son Kṛṣṇarāja and the latter by his son Mahāsāmanta Agguka I. During the reigns of these two kings the Arabs invaded Saurashtra by sea, but they were routed out by the Saindhavas. Agguka I was succeeded

by his son Rānaka, who had to sustain a defeat at the hands of Pratihāra Nāgabhata II. Rānaka had by his two queens two sons, Kṛṣṇa II and Jaika I. It was Kṛṣṇa who succeeded his father. From this time there started a protracted war between the Saindhavas and the Cāpas of Vardhamānapura. Kṛṣṇa II fought a successful battle against the Cāpa ruler Vikramārka. Kṛṣṇa II died at an early age and was succeeded by his young son Agguka II whom Jaika I, the step-brother of Kṛṣṇa, served as a regent. But later Jaika deposed his nephew and occupied the throne of Ghumli. Jaika was a powerful king and defeated the Cāpas of Vardhamānapura. After Jaika ruled Cāmundarāja, Agguka III, Rānaka II, Agguka IV and Jaika II. The last of these, whose known dates are 904 A. D. and 915 A. D., was probably overthrown by the Ābhīra chief Grāharipu of Junagadh. The Saindhavas probably ruled as feudal chiefs under Pratihāra Nāgabhata II and his successors.¹⁴⁵

The Saindhavas were great patrons of art. This is apparently indicated by such temples as those existing at Dhrāsanvel, Somkansārī (near Ghumli), Sarmā, Pachtar and Prācī.¹⁴⁶ But unfortunately none of these shrines belongs to Jaina sect. Even the available inscriptions also do not refer to any Jaina monument. Probably the Saindhavas were Hindu by faith, and Jainism seems to be ineffective during the period in this part of the country.

The Cālukyas—Contemporary with the Saindhavas a line of the Cālukyas was ruling near Junagadh. The earliest known king of the line is Kalla, who was succeeded by his brother Mahalla. These two kings flourished in the second half of the eighth century A. D. Mahalla was succeeded by Kalla's son and the latter by his son Vāhukadhavala. About this time the Cālukyas came under the sway of Pratihāra Nāgabhata II whose dominion extended upto western Saurashtra. As a feudatory of Nāgabhata II Vāhukadhavala defeated Dharmapāla of Gauda and the Karnāta army (the Rāstrakūṭa army). He was succeeded by his son Avanīvarman I and the latter by his son Mahāsāmanta Balavarman, who was ruling in 893 A. D. as a vassal of Pratihāra Mahendrapāla I. He is known to have won a victory over Jajjapa of the Hūna-mandala to the north-west of Malwa. Balavarman was succeeded by his son Avanīvarman II,

who was ruling in 899 A. D. also as a feudatory of Mahendrapāla I. He invaded the Cāpas of Vardhamānapura and defeated their king Dharanīvarāha, who was a feudatory of Pratihāra Mahipāla I. This conflict between the feudatories of the Pratihāras indicates that the latter were unable to control these outlying provinces about this time. Avanivarman had to sustain a defeat at the hands of Paramāra Siyaka II in the later part of his reign. The rule of the Cālukyas in Saurashtra was put to an end by the Ābhīras in the third quarter of the 10th century A.D.¹⁴⁷

The Cāpas—The Cāpas, also known as Cāvadas, Cāvotakas and Cāpotkatas, ruled as early as 628 A. D. from their political centre at Bhīnamāla. Subsequently they transferred their capital from Bhīnamāla to Pañcāsara in Vādīyāra, between Gujarat and Kutch, which is identified with a small village near Radhanpur on the border of the Runn of Kutch.¹⁴⁸ It is probably this Cāpa family which is referred to in the Navsari plates of Pulakeśīrāja dated 740 A. D.¹⁴⁹

There are two branches of the Cāpas, one ruling at Vardhamānapura and the other at Anahilapātaka. It was Vanarāja, the son of Jayasekhara of Pañcāsara, who established the glory of his family by founding the famous city of Anahilapātaka. After him ruled Yogarāja, Ksemarāja, Ākadadeva and Bhūyadadeva. The last of these was put to death by his own military general, Caulukya Mūlarāja, in 942 A. D.¹⁵⁰

The first known king of the Cāpa family of Vardhamānapura is Vikramārka, who had to bear the burnt of an invasion led by Pratihāra Nāgabhatta II. He was succeeded by his son Pulakeśī, who had two sons, Dhruvabhata and Dharanīvarāha, succeeding one after the other. Dhruvabhata and his predecessors fought a number of battles with the Saindhavas of Ghumli. Dharanīvarāha, who was ruling as a feudatory of Pratihāra Mahipāla I, had to surrender on one occasion to the forces of Cālukya Avanivarman II Yogarāja. His kingdom was also attacked by Caulukya Mūlarāja, who drove him out and occupied his kingdom. In his distress Dharanīvarāha saved his life by taking shelter with Rāstrakūṭa Dhavala of Hastikundī.¹⁵¹

Vanarāja is famous for his building activity. He built a Jaina temple at Anahilapātaka and installed in it the image of Pārśvanātha brought from Pañcāsara.¹⁵² Ninnaya, whom Vanarāja regarded as father, erected a temple to Rṣabhadeva in the same city.¹⁵³ In the latter half of the ninth century A. D., as recorded in the *Pārnatallagaccha Patṭāvalī*, king Yaśobhadra (probably a local chief) built a Jaina temple with 24 *devakulikās* at Dīṇḍānapura.¹⁵⁴ The temple was in existence even in A. D. 1184, the date when the *Kumārāpālāpratibodha* was written.¹⁵⁵ None of these temples, however, survives today.

Caulukya Period (circa 950–1246 A. D.)

The history of Gujarat during this period revolves round a single dynasty called Caulukya, popularly known as Solankī. Under the Caulukyas, who were great builders and connoisseurs of arts and letters, the country acquired a strong political homogeneity and witnessed the construction of a large number of Jaina and Hindu temples. From this period the extant Jaina temples also come to light.

Mūlarāja (circa 941–996 A. D.), the founder of the Caulukya kingdom at Anahilapātaka, was an ambitious king. He drove out the Cāpa ruler Dharanīvarāha¹⁵⁶ from Wadhwan and occupied his kingdom. He led eleven successive campaigns against Lakṣa or Lākṣhā of Kutch but could not defeat him. With the help of the chiefs of Abu, Śrīmāla, Māravāda and other places he then attacked Grāharipu of Vamanasthālī, who, in spite of the assistance received from Lākṣhā of Kutch, the Bhilla chiefs, Turuṣka and a king called Sindhurāja, was taken prisoner, and Lākṣhā was killed and his (Lākṣhā's) kingdom annexed to the Caulukya empire. Once Mūlarāja was simultaneously attacked by Bārappa of Lāta and Cāhamāna Viṅraharāja II of Sapadalakṣa. Under the double pressure Mūlarāja retired to Kanthādurga (Kanthkot-Kutch) instead of offering a battle. Subsequently he concluded a treaty with the Cāhamānas and sent his son Cāmunḍarāja against Bārappa, who was killed in the battle.¹⁵⁷ Mūlarāja's conquest of Lāta probably brought him into conflict with Paramāra Muñja of Malwa, as the latter is credited with a victory over the Gurjara

king, who took refuge under the Rāṣṭrakūṭa king Dhavala of Hastikundī.¹⁵⁸ According to some scholars, however, the defeated Gurjara king was the Pratihāra chief of Ujjain.¹⁵⁹ Although Mūlarāja was victorious in most of his campaigns, probably he suffered a defeat at the hands of the Kalacuri king Lakṣmanarāja II.¹⁶⁰

The empire of Mūlarāja was an extensive one, stretching from Sanchor (Jodhpur) in the north to Narmada in the south, and Sabarmatī in the east to Saurashtra and Kutch in the west. Mūlarāja was a great builder. He built a Jaina temple called Mūlarājavasahikā at Anahilapātaka.¹⁶¹ The *Paṭṭavalis* reveal that king Raghusena built a shrine to Ṛṣabhadeva at Rāmasainyapura (near Deesa in north Gujarat), and the image of Candraprabha was installed therein by Sarvadevasūri in V. S. 1010 (953 A. D.).¹⁶² The epigraphical records also refer to the shrine of Raghusena.¹⁶³ About this time Kuṅkana built a Jaina temple at Candrāvati.¹⁶⁴ A copper plate issued in V. S. 1033 (976 A. D.) by Yuvarāja Cāmundarāja makes mention of a Jaina temple at Varunasarmaka (modern Vadsama in Mehsana district).¹⁶⁵ The older portion of the Ādinātha temple at Vadnagar is also attributable to this period. The last one is the only surviving Jaina temple of the time of Mūlarāja.

After Mūlarāja his son Cāmundarāja (circa 996–1009 A. D.) ascended the Caulukya throne. He defeated Paramāra Sindhurāja, the younger brother of Muñja, but probably he lost his hold over Lāta. Cāmunda had three sons, viz. Vallabharāja, Durlabharāja and Nagarāja, and was succeeded by Vallabharāja, who ruled for a period of six months only and was succeeded by Durlabharāja (circa 1009–1023 A. D.). The most important event of his reign is his victory over Lāta. The Lāta ruler Kīrtipāla was defeated and his kingdom annexed to the Caulukya territory. He ruled the territory of almost the same size as that of Mūlarāja.¹⁶⁶

There are some Jaina edifices which may be ascribed to the reigns of these rulers. In or before V. S. 1073 (1016 A. D.) a temple to Pārivanātha was built at Anahilapātaka.¹⁶⁷ In Anahilapātaka Durlabharāja built an Upāsraya for the Jainas.¹⁶⁸ But these do not exist now. The only extant Jaina

temple of this period is a small Jaina temple located at Than.

Durlabharāja had no son to succeed him, and hence he abdicated the throne in favour of Bhīma I (circa 1023–1065 A. D.), the son of Nāgarāja. Soon after his accession Bhīma had to face a disastrous raid by Mahmūd of Ghaznī, who overran Gujarat and robbed Somnath in 1025 A. D. Some time before 1031 A. D. he had to deal with his feudatory chief, Paramāra Dhandhuka of Abu, who had revolted against him. For this task he deputed Vimala, who, having been successful, was appointed Dandanāyaka of that province. Subsequently, however, Dhandhuka was reinstated at the instance of Vimala. Probably Dhandhuka once again revolted, but he was suppressed and the Arbuda-maṇḍala had since become a part of the Caulukya dominion. Bhīma imprisoned the Paramāra ruler Kṛṣṇarāja of the Bhīnamāla Branch, but the captive was released by Cāhamāna Anahilla of Nādola. Bhīma also defeated Hammuka, the king of Sindh. When Bhīma had gone to Sindh, Paramāra Bhoja sacked Anahilapātaka. After his return Bhīma joined hands with Kalacuri Lakṣmīkarna and conjointly attacked Malwa. In this combat Bhoja died and the Paramāra armies were routed. But soon after Jayasīma I recovered the Paramāra kingdom with the help of Cālukya Vikramāditya VI, and the Caulukyās and the Kalacuris were forced to quit the Malwa region.¹⁶⁹

During the reign of Bhīma the Caulukya kingdom grew in power and prosperity. This is attested by the erection of two magnificent Jaina temples, viz. the Ādinātha temple at Abu and the Mahāvīra temple at Kumbhari. The Ādinātha temple was built by his Dandanāyaka Vimala, who is also known to have erected a temple to Ādinātha at Ārasaṇa, which does not exist now.¹⁷⁰

Bhīma was succeeded by his youngest son Karna (circa 1065–1093 A. D.). He defeated a Mālava king, but later he had to suffer reverses at the latter's hands. He tried to measure his strength in southern Marwad but was repulsed by Cāhamāna Pṛthvipāla of Nādola. He attacked and killed a Bhilla chieftain named Āśā, who lived at Āśāpalli, modern Asaval near Ahmedabad. He married Mayanallādevī, the daughter of the Kadamba King Jayakeśin of Goa, in 1070 A. D.¹⁷¹

Karna ably kept intact the kingdom left by his father. He also held his control over Saurashtra, though the region round Girnar was under Khaṅgāra.¹⁷² Like his father Karna also patronised the building activity. He made a land grant to the temple of Sumatinātha at Tākavavī in 1085 A.D.¹⁷³ The Vāyatavasatī at Āśāpallī was built possibly during the early years of Karna, as it existed there before his minister Udayana went there.¹⁷⁴ Udayana built Udayanavihāra at Karnaṇvatī.¹⁷⁵ Karna's another minister named Śāntū built Śāntūvasatikā at Anahilapātaka¹⁷⁶ and Jaina temples at Vānkā and Nihānā.¹⁷⁷ Muñjāla, another of Karna's ministers, erected Muñjālavāsatikā some time before 1090 A.D.¹⁷⁸ Some time before 1082 A.D. Dohattī Śētha built a Jaina temple at Anahilapātaka.¹⁷⁹ At Khambhat Sāgalavasahikā was built some time before 1094 A.D.¹⁸⁰ A temple of Pārśvanātha was built at Dholka.¹⁸¹ Unfortunately none of these temples survives today. The only extant Jaina temple of Karna's reign is the Śāntinātha temple at Kumbharia, which is remarkable as much for its architecture as for sculpture. The *mukhamandapa* of the Vimalavasahī at Abu was also built during this period.

Karna was succeeded by his minor son Jayasimha Siddharāja (circa 1093–1143 A.D.) to whom Mayanalladevi, the mother of Jayasimha, served as a regent for some time. He was the most powerful king of the Caulukya dynasty. Probably he started his military career with the conquest of Saurashtra. He defeated and killed its ruler Khaṅgāra and appointed Sajjana as the governor of the province. He subdued Cāhamāna Āśārāja of Nādola but allowed him to rule his territory as a vassal chief. He defeated Cāhamāna Arnorāja of Śākambhari and to end hostility gave his daughter in marriage to Arnorāja. Consequently Arnorāja became his vassal and helped him against Paramāra Naravarman of Malwa. After a protracted war he imprisoned Naravarman but subsequently released him. Some time before 1138 A.D. he took Naravarman's son Yaśovarman prisoner and annexed Avantī to the Caulukya kingdom. In his Mālava campaign he was assisted by Āśārāja of Nādola. The Paramāras of Bhinmal too acknowledged his suzerainty. He forced Candella Madanavarman of

Mahobā to surrender Bhilsā to him. He was in friendly relation with the Kalacuri king Gayakarna of Dāhala. Jayasimha also had a diplomatic relation with the Gahadavālas of Varanasi. On the south he probably came into clash with Čalukya Vikramāditya VI of Kalyāna, but whether he won or lost the battle is uncertain. Another king defeated by him was Sindhurāja of Sindh. He also defeated a non-Āryan Barbaraka, who was troubling the sages at Siddhapura. As a result of these victories the Caulukya kingdom attained the maximum size extending from southern Rajputana in the north to Lāta in the south, and Malwa with its capital at Dhārā in the east to Saurashtra and Kutch in the west.¹⁸²

During the reign of Jayasimha the Caulukya kingdom reached the zenith of its power, glory and prosperity and naturally witnessed the construction of a large number of Jaina temples, some of which were among the grandest productions of the Caulukya age. Jayasimha himself built Rājavihāra at Anahilapātaka.¹⁸³ According to Hemacandra,¹⁸⁴ he erected a temple to Mahāvīra at Siddhapura, which seems to be the same as Siddhavihāra referred to in the *Kumārāpālpratiṇidha*.¹⁸⁵ Surrounded by a row of 24 *devakulikas* it was a Caturmukha temple, and as later writers inform, it was a model for the renowned Dharanivihara (1440 A.D.) of Rānakapura (Rajasthan).¹⁸⁶ But these temples do not exist now. Similarly a few other temples about which only the literary references are available may be enumerated here. Daudanayaka Sajjana built a temple to Pārśvanātha at Śankhesvara in 1099 A.D.¹⁸⁷ Nittaladevi erected a temple to Pārśvanātha at Patadi.¹⁸⁸ The Ukesavasatī at Anahilapātaka was built some time before 1109 A.D.¹⁸⁹ In 1109 A.D. a temple to Pārśvanātha was erected at Cambay by Bīdada.¹⁹⁰ Some time before 1112 A.D. Solakavasatī was constructed at Anahilapātaka.¹⁹¹ In 1118 A.D. minister Udayana built a temple of Śimandharasvāmī at Dholka.¹⁹² He also erected Udayanavihāra at Cambay.¹⁹³ At the latter place Āliga built a temple to Ādinātha.¹⁹⁴ About 1133 A.D. Acchuptavasatī was erected at Dholka.¹⁹⁵ Some time before 1136 A.D. Śrīmālī Nāgila built a Jaina temple at Āśāpallī (Ahmedabad).¹⁹⁶ Probably the Munisuvrata temple at Dholka was also built about this time.¹⁹⁷ As

narrated in the *Vividhatīrthakalpa*, the Kokāvasatī was erected during this period¹⁹⁸ This glorious period is represented by four extant, fine Jain temples also, viz. the temples of Pārśvanātha and Neminātha at Kumbharia, the Neminātha temple at Girnar and the Jain temple at Sejakpur.

Jayasimha had no son, and hence was succeeded by Kumārapāla (circa 1143-1172 A. D.), the great grandson of Bhūma's son Kṣemarāja. Immediately after his accession he had to fight with Cahamāna Arnorāja of Śākambhārī, who received a severe wound in the battle and concluded treaty by giving his daughter in marriage to Kumārapāla. He then turned his attention towards Paramāra Vikramasimha of Abu, who had contrived a treacherous plan to kill him while he was marching against Arnorāja. Vikramasimha was taken prisoner and his nephew Yasodhavala was enthroned at Abu some time before 1145 A. D. Accompanied by Yasodhavala he then invaded Malwa, killed its ruler Ballala, and annexed Malwa to the Caulukya empire about 1150-51 A. D. Probably at this time the Saurashtra chief Sumvara revolted, and minister Udayana lost his life in an attempt to put him down. He then sent another contingent to Saurashtra and brought the rebellion under control. In the last campaign he received substantial help from Ālhanadeva of Nāḍola. Paramāra Someśvara of Bhūmal continued to rule his territory as a vassal. Some time between 1160 and 1162 A. D. Kumārapāla dispatched his minister Āmbada with a strong contingent against Mallikarjuna of Koṅkana, who was killed and whose kingdom was included in the realm of Gujarat. Another king defeated by him was the Kalacuri Gayakarna of Dāhala. Victorious in all directions Kumārapāla suffered a reverse and lost Chitor to the Cahamānas, as his Sāmanta placed in control of the Chitor fort was defeated by Vigraharaja IV, son of Arnorāja. However, the relations between the Cahamānas and the Caulukyas returned to normal when Someśvara ascended the Śākambhārī throne some time before 1170 A. D. Kumārapāla ruled over an extensive empire stretching from Chitor in the north to Tapti in the south, and Bhilsa in the east to Saurashtra and Kutch in the west¹⁹⁹

Kumārapāla is regarded to be the greatest king that ever ascended the throne of Gujarat. As a builder he even surpassed his predecessor, for the

number of temples built by him exceeds those ascribed to Jayasimha. He built Tribhuvanavihāra and Trivihāra at Anahilapātaka²⁰⁰ and Kumāravihāras at Tārangā, Anahilapātaka, Idar, Ābū, Thārāpadra, Lādola, Karkarāpurī, Jalor, Khambhāta, Mandala, Dhandhukā, Śātruṅjaya, Pālītāna, Dvīpa, Prabhāsapattana and Mangalapura²⁰¹. Of these the one at Taranga alone is preserved now. His ministers also built shrines dedicated to Tīrthankaras. Minister Prthvipāla added *maṇḍapas* to the Ādinātha temple at Abu and the Mahāvira temple at Candrāvati.²⁰² He also built the Śāntinātha temple at Sāyanavādapura.²⁰³ Minister Āmrabhata replaced the old Sakunikāvihāra at Broach by a magnificent new temple²⁰⁴. Minister Vāgbhata replaced the old shrine of Ādinātha at Shatrunjaya by a grand new temple,²⁰⁵ the wall of which may still be seen. At the foot of the Shatrunjaya hill he founded the town of Vāgbhaṭapura and built there Tribhuvanavihāra dedicated to Pārśvanātha.²⁰⁶ Some time before 1158 A. D. the temple of Śāntinātha was built at Anahilapātaka.²⁰⁷ Siddhapāla, son of Śrīpāla, built Siddhapālavasatī at Anahilapātaka.²⁰⁸ During this period was also erected a temple to Pārśvanātha at Palanpur.²⁰⁹ The temple now going by the name of Jagadū at Bhadreswar, the *devakulśās* of the present Neminātha temple at Girnar, and probably the Bāvanadhvaṇa Jinalaya at Sarotra, now gone, were also built in the reign of Kumārapāla. Of the extant Jain temples of the time of Kumārapāla, the Ajitanātha temple at Taranga built by Kumārapāla himself and the *raṅgamaṇḍapa* of the Vimalavasahī at Abu built by his minister Prthvipāla are fine pieces of Indian architecture.

Kumārapāla was succeeded by his son (or nephew) Ajayapāla (circa 1172-1175 A. D.). He continued his sway over Malwa. He defeated Cahamāna Someśvara of Śākambhārī and exacted tribute from him. The Guhilot king Sāmantasimha of Medapāta claims to have defeated a Gurjara king, who is identified with Ajayapāla, but the latter did not suffer any territorial loss.²¹⁰ No Jain temple is known to have been erected during the reign of Ajayapāla, because he was an anti-Jaina and destroyed many Jain temples.²¹¹

Ajayapāla was stabbed to death by Pratihāra Vajaladeva, and was succeeded by his young son

Mūlarāja II (circa 1175-1178 A. D.), whose mother queen Nāikidevī, the daughter of the Kadamba king Paramardin of Goa, acted as a regent. The most important event of his reign was the sanguinary defeat he inflicted upon the Muslim army led by Muizz-ud-dīn Ghūrī of Ghaznī. Another event of his reign was the uprising in Malwa. It seems that while he was engaged with the Muslims, Paramāra Vindhya-varman tried to regain the long lost kingdom of Malwa, but he was unsuccessful in his attempt and Malwa remained a part of the Caulukya kingdom.²¹² So far no Jaina temple of the reign of Mūlarāja has come to light.

Mūlarāja met a premature death and was succeeded by his minor younger brother Bhīma II (circa 1178-1241 A. D.). At the time of latter's accession the extent of the Caulukya kingdom was practically the same as left by Kumārapāla. But soon he had to deal with his provincial governors, who, taking advantage of his young age, tried to parcel out the kingdom among themselves. At this predicament the Vāghelā chief Arnorāja, who had already served as a Sāmanta under Kumārapāla, came to the rescue of the throne and saved the kingdom probably at the cost of his life. Bhīma then entrusted the charge of administration to Arnorāja's son Lavanaprasāda, who, with the assistance of his son Viradhavala and the two brother ministers, Vastupāla and Tejapāla, ably maintained the Caulukya kingdom. One of the earliest invaders was the Hoysala Ballāla II of Darasuram, who is credited with a victory over the Gurjaras (Caulukyās) and the Mālavas (Paramāras). But still more formidable was the attack by Yādava Bhīllama in which the Caulukyās probably suffered a reverse at the invader's hands. The Cāhamāna king Prithvirāja III also attacked Gujarat, but the hostility finally ended in an alliance contracted some time before 1187 A. D. In 1193-94 A. D. Qutb-ud-dīn subdued Māris and occupied Ajmer. In 1195 A. D. Bhīma sent a contingent to help the Māris against the Muslims and the Caulukya army pursued the Muslims upto Ajmer. In 1196-97 A. D. Qutb-ud-dīn made fresh incursions into Gujarat and sacked Anahilapātaka, but shortly he withdrew from Gujarat. Soon after the Muslim raid Paramāra Subhāṭavarman, the

son of Vindhya-varman, attacked Gujarat and occupied Lāṭa, but was ultimately driven out by Lavanaprasāda. Some time before 1210 A. D. Arjunavarman, the son of Subhāṭavarman, defeated one Jayasīmha or Jayantasīmha, who for some time had usurped the throne of Anahilapātaka. The Paramāra sway over Lāṭa was precarious, and at last it passed into the hands of Cāhamāna Sīmha. Sīmha's nephew Śankha inflicted a disastrous defeat on the Yādavas, but later he was defeated and imprisoned by Yādava Sīmhana, who after some time released him, probably when Śankha accepted his sovereignty. About 1231 A. D. Sīmhana aided by Śankha invaded Gujarat, and when Lavana prasāda and his son Viradhavala moved to resist the Yādavas, the Caulukya feudatories of Marwad rebelled. Under these circumstances Lavanaprasāda concluded a treaty with Sīmhana, and accompanied by Viradhavala he proceeded to Marwad and subdued the rebellions. When the Caulukya army was engaged in Marwad, Śankha attacked Cambay but was defeated by Vastupāla, who had been left in charge of that city. Śankha then induced Sīmhana to invade Gujarat again. This time the situation was more grave than before, for the Marwad chiefs again revolted, the Paramāra king Devapala was ready to attack, and a Muslim raid was apprehended. But a set of spies succeeded in creating a breach between Śankha and Sīmhana after which Śankha surrendered to Viradhavala. The kings of Marwad also submitted. The Muslim invasion probably conducted by Iltutmish was repulsed. About 1237 A. D. Sīmhana sent another contingent to invade Gujarat, but the Yādava army was defeated and its commander Rāma killed by Viradhavala's son Visaladeva. During this period Pithadeva of Pārā attacked Kutch and occupied Bhadrashwar, but after demolishing the rampart of the city he withdrew. The merchant Jagadū thereupon went to Lavanaprasāda, who dispatched a contingent against Pithadeva. With this help Jagadū defeated Pithadeva, who shortly afterwards died. Ghughula, the ruler of Godhra, is said to have rebelled against Viradhavala, but he was defeated and taken prisoner by Tejapāla. As the last known date of Bhīma II is V. S. 1296 (1239 A. D.), he must have ruled at least upto this date.²¹³

During the early part of Bhīma's reign the political condition of the country seems to be quite unfavourable for any building activity, because self-defence drew full attention of the state. But during the later part of his reign the Vāghelās assisted by Vastupāla and Tajapāla restored the kingdom again on a strong footing and brought the peace and tranquillity back in the country. This gave an opportunity for erecting such stupendous temples as those standing at Abu (Lūnavasahī) and Gīrnar (Vastupālavihāra). Two other temples, viz. the Sambhavanātha temple at Kumbharia and the Pārśvanātha temple at Ghumli, were also erected during this period. Apart from these, there are numerous literary references to show that a prolific building activity was carried out during this period. At Dholka Vastupāla built a temple to Ādinātha,²¹⁴ while at Shatrunjaya he built an *Indramandapa* in front of the Ādinātha temple and temples to Nemi, Pārśva, Munisuvrata and Mahāvīra.²¹⁵ At Gīrnar, besides the temple of Ādinātha, he built a temple to Pārśvanātha.²¹⁶ Tejapāla erected a temple to Pārśvanātha at Dabhoi.²¹⁷ Vastupāla-Tejapāla built an *Astāpadaṣṛāsāda* and a temple to Ādinātha at Prabhāsapātana.²¹⁸ Sometime before 1185 A.D. the Siddhapālavasatī was erected at Anahilapātaka.²¹⁹ In 1239 A.D. Śreṣṭhī Devacandra built a temple to Ādinātha at Cārūpa.²²⁰

Bhīma was succeeded by Tribhuvanapāla whose relationship with Bhīma is not clear. From his inscription of 1242 A.D. he is known to have reigned at Anahilapātaka. After his short reign the dynasty of Mūlarāja came to an end, and the reins of power passed into the hands of the Vāghelās who ruled at Anahilapātaka till the close of the 13th century A.D.

Vāghelā Period (circa 1246-1304 A.D.)

The earliest known king of the Vāghelā dynasty is Dhavala, who married the sister of Kumārapāla's mother. Dhavala's son from this match was Arnorāja, who conquered Saurashtra for Kumārapāla. It was possibly due to this achievement that he was rewarded with the village of Bhīmapallī, which is identified with Vyāghrapallī, a village ten miles south-west of Anahilapātaka. It was from Vyāghrapallī (the tiger's lair) that the dynasty derived the name of Vyāghrapallīya or Vāghelā. Reference has already

been made about the valuable services rendered by Arnorāja and his son and grandson, Lavanaprasāda and Vīradhavalā Visaladeva, the son of Vīradhavalā, was the first Vāghelā chief who ascended the throne of Anahilapātaka in or before 1246 A.D., probably dethroning or after the death of Tribhuvanapāla. Following the policy of his predecessors he attacked Malwa and sacked the city of Dhārā. He also defeated a Mewar chief, who was probably Guhilot Tejaśimha. But he suffered reverses at the hands of Kṛṣṇa and Mahādeva, the successors of Yādava Simhana. He married a Hoysala princess, possibly to avoid the Yādava menace. Of the two minister brothers, Vastupāla and Tejapāla, the latter was alive at this time and gave his faithful services to Visaladeva.

Visaladeva was succeeded by Arjunadeva, the son of his elder brother Pratāpamalla. In 1272 A.D. he probably suffered a defeat at the hands of Rāmacandra, the grandson of Yādava Simhana. From his inscriptions it appears that his kingdom extended from Anahilapātaka to Kutch, including the whole of Kathiawar. In the north his territory extended as far as Idar.

Ārjuna had two sons, Rāma and Sāraṅgadeva. Rāma ruled only for a few months and was succeeded by Sāraṅgadeva, who reduced in battles the power of the Mālavas and the Yādavas. In his Mālava campaign he was assisted by one Visaladeva, who later on served him as the governor of Candrāvati. He successfully repelled a Turuska invasion, which took place during the reign of Ghiyas-ud-dīn Balban (1266-1278 A.D.). He also sent an army against the Jethavas. From the provenance of his inscriptions it appears that the kingdom of Sāraṅgadeva comprised the whole of central and northern Gujarat upto and including Abu, Kathiwar and Kutch. Probably Lāta also formed a part of his kingdom.

After Sāraṅgadeva his nephew Karna, the son of Rāma, ascended the throne about 1296 A.D. He was the last Vāghelā king and ruled for a very short time. In 1299 A.D. Ulugh Khān and Nusrat Khān, the two generals of 'Alā-ud-dīn, invaded Gujarat and defeated Karna, who, having failed to cope with the invaders, fled to Devagiri, and his wife Kamalādevī was captured and admitted to the harem of 'Alā-ud-dīn. Subsequently he seems to have reocc-

upied his kingdom, perhaps when the Muslim army returned to Delhi, but lost it again and for ever in 1304 A.D.²²¹

During the Vāghelā period the power and prestige of Gujarat declined considerably, and ultimately it passed into the hands of the Muslims. But the building activity was continued. This is clearly evident from two extant Jaina temples, one existing at Kanthkot and the other at Miani. As Vastupāla and Tejapāla were the greatest builders during the preceding age, so were Jagadū of Bhadreswar

and Pethada of Māndavagadha during this period. According to Sarvānandasūri, Jagadū built a temple to Ādinātha at Dhank, a Caturvimsati-Jinālaya at Wadhwan, a temple to Ādinātha with 52 *devakulīkās* at Śātavaṭī, and a temple to Śāntinātha at Devakula near Sulaksanapura.²²² Pethada is said to have erected 84 Jaina edifices at different places such as Shatrunjaya, Māndavadurga, etc.²²³ At Bhorola, near Deesa, Muñjāśāha built a Jaina temple in 1246 A.D.²²⁴ In 1279 A.D. Cāhana built a temple to Pārśvanātha at Cānasmā.²²⁵

SOCIAL AND ECONOMIC LIFE

From the discovery of a dockyard and a Persian Gulf seal at Lothal it appears that the maritime activity between Gujarat and the islands of Persia existed as early as the third millennium B.C.²²⁶ Apart from this solitary evidence, nothing is known about the economic conditions of Gujarat preceding the Mauryan age.

The Mauryan period witnesses a rich condition in agriculture and trade. Kautilya informs that the people in Saurashtra live by agriculture, trade and wielding weapons.²²⁷ The Mauryan rulers appear to have taken steps to augment the agricultural resources of the country. This is exemplified by their construction of the Sudarśana lake at Girnar.²²⁸

The author of the *Periplus* (first century A.D.) definitely presents a richer picture of agriculture and industry when he writes that the interior parts of Barygaza (Broach) and Saurashtra produce abundant corn and rice, the oil of sesamum, butter and muslins, and the coarser fabrics which are manufactured from Indian cotton.²²⁹ Broach was an important port about this time. The following commodities were exported and imported from this port—the various imports were wine, principally Italian, brass or copper and tin and lead, coral and gold stone or yellow-stone, cloth of all sorts, variegated sashes half a yard wide, storax, sweet clover, melilot, white glass, gold and silver specie, perfumes or unguents, instruments of music and handsome young women for concubinage, while the exports comprised spikenard, costus and bdellium, ivory, onyx-stones and porcelain, box-thorn, cotton of all

sorts, silk, mallow-coloured cotton, silk thread, long pepper, etc.²³⁰ In trade and commerce Broach even excelled Barbaricum (in Scythia ruled by the Parthians).²³¹

The Ksatrapas appear to have bestowed considerable attention on the agriculture of Gujarat. This is clear from the repairing of Sudarśana lake by Rudradāman.²³² Broach continued to be an important port about this time, as Ptolemy mentions that Broach was a great mart.²³³ The Ksatrapas derived enough of revenues from the import duties at this port. The Girnar inscription of Rudradāman indeed makes a reference to such a *fulka* or custom duty.²³⁴

The Guptas also took keen interest in the development of agriculture in the country. This is apparent from the reconstruction of the above mentioned Sudarśana lake, which had been destroyed by a severe storm during this period.²³⁵ The textile industry appears to be an important industry of Gujarat, as the Mandor inscription of 473 A.D. makes mention of a guild of silk-weavers of Lāta.²³⁶ Broach was an important port about this time also,²³⁷ a fact suggestive of active participation of Gujarat in India's overseas trade, which must have been a source of income to the people of Gujarat and also to the country.

During his visit to the kingdom of Valabhi, Huen Tsang observed that "the soil is rich and fertile and produces abundant harvests. Shrubs and trees are numerous and flourishing. Flowers and fruits are met with in great quantities. The

soil is suitable in an special manner for winter wheat."²³⁸ From Huen Tsang we also learn that in the seventh century A D the clothing of the people was made of silk, muslin, calic, linen and varieties of fine wool ²³⁹ Polishing of carnelians was an important industry during the early Maitraka period ²⁴⁰ The people of Gujarat, besides spinning and weaving, practised masonry, carpentry and iron smelting, and prepared jewellery, brasswares and potteries ²⁴¹

The flourishing state of trade and commerce in Gujarat during the period is also reflected in the contemporary literature According to the *Dattavalkāśikacūṛṇī*, a Jaina text of the seventh century A D, Saurashtra was a centre of trade and was visited by the merchants frequently ²⁴² In the *Bṛhatkalkabhāṣya* (circa sixth century A D,) Broach is described as a centre where trade was carried both by land and water ²⁴³ The same work also states that cloth coming from east, that is Gauda which was famous for its silken garment, to the country of Lāta was sold at a higher price ²⁴⁴ Huen Tsang also informs that as Saurashtra was on the western sea-route, the men all derived their livelihood from the sea and engaged in commerce and exchange of commodities ²⁴⁵ He speaks of Valabhi as a prosperous centre of trade and commerce and adds that "the population is very dense, the establishments rich There are some hundred houses (families) or so, who possess a hundred lakhs The rare and valuable products of distant regions are here stored in great quantities"²⁴⁶ During the Maitraka period even private individuals possessed ships of their own ²⁴⁷ The *Kathāsaritsāgara* mentions Vasudatta, a rich merchant of Valabhi, sending his son Vidyādhara to another country in connection with trade ²⁴⁸ and similarly Devasena of Pataliputra visiting Valabhi ²⁴⁹

The Rāstrakūta-Pratihāra period witnessed an advanced state of agriculture, industry and trade. The early Arab writers²⁵⁰ of the 9th-10th centuries refer to fertility of the soil and rich cultivation, both of grain and fruits Some cities in Gujarat grew mangoes, cocoa-nuts, lemons and rice in abundance and likewise produced quantities of honey One such city also produced canes and teak trees. The textile industry, which was in flourishing

state in the Gupta epoch or even earlier, appears to have been well maintained during this period ²⁵¹ From the *Abhidhānatnamālā* we learn that Saurashtra was famous for its bell-metal ²⁵² Cambay was the sea-port whence the export and import of the country were made ²⁵³ Someśvara Pattana was another port during the Pratihāra period ²⁵⁴ Broach, which was an all India port since early times, must have been a great source of revenues for the Rāstrakūtas of Gujarat, but its prosperity may have been, to some extent, affected by the rise of the port of Cambay and its inclusion in the Pratihāra empire.²⁵⁵

During the Caulukya period the economical condition of the country was most prosperous Agriculture was well cared, and a large number of cereals as well as edible vegetables and commercial crops were produced These include rice, wheat, pulse, sugarcane, indigo, cotton, pepper and ginger, sesamum and various fruits and vegetables The textile industry was greatly improved during this period, and it reached a high degree of excellence by the end of the 13th century A D. when Marco Polo visited India According to an Egyptian traveller, the textile products of Broach was famous under the name of Baroj or Baroji, while that of Cambay was known as Kambayati Besides, sugar, tanning, leather, perfumeries, house-building, iron and metal industries were also in a very flourishing condition House-building was an important industry during the period, as all the contemporary accounts univocally speak of Anahilapātaka, Cambay, Dhalakka and Broach and many other cities as full of large residential buildings The erection of many large and magnificent Jaina and Hindu temples during the period is also indicative of the same fact People of the country were engaged in various callings, trades and professions As many as thirty trades and professions are known The local control of three sea-ports—Cambay, Broach and Soinnath—was greatly responsible for the material prosperity of the country Buckram, tanned leather, leather goods and textiles were among the chief articles of export from Gujarat Probably pepper, ginger and indigo were also exported It is not known whether all the articles imported during the first century A D. were also imported during this period However, as Gujarat is deficient in almost all the

metals, probably these were brought from outside. Wines of better quality were also imported. Another article of import was horse, this was probably due to the inferior breeding of the Indian horses. About trade and commerce Marco Polo writes, "When merchants come hither (Cambay) with their wares loaded on many ships, they bring above all gold, silver, copper and tutia. They bring the products of their own countries and carry those of the kingdom." He further says, "Merchants go there (Somnath) from many lands, bringing with them much merchandise of different kinds. They sell there what they have brought with them, and take away the products of the kingdom."²⁵⁶

Gujarat maintained a brisk foreign trade about this time. Merchants were going and coming between India and the Far Eastern countries and Persia. Legends in Java preserve the memory of a late wave of immigration from Gujarat.²⁵⁷ A traditional Gujarati verse, which may look back to our period, says that he who goes to Java never returns, if, by chance, he returns, he brings back enough of money to live upon for two generations.²⁵⁸ Some of the tomb-stones of the Sultans of Samudra-Pase, probably imported from Gujarat, also suggest a brisk trade activity between Gujarat and Sumatra.²⁵⁹ As for the trade with the west, we learn from the *Jagadūcarita* that merchants like Jagadū had Indian agents at Ārdrapura (Hormus) and maintained regular trade with Persia, transporting goods in their own ships.²⁶⁰

The developed economic condition of Gujarat during this period is also indicated by the erection of a large number of Jaina as well as Hindu temples. In fact, such magnificent temples as those standing at Abu, Kumbharia, Taranga, Girnar, etc., had hardly been erected if Gujarat would not have been prosperous enough to bear their cost.

The institutions of *varna* and *jāti* have been a peculiar feature of the Indian society. Of the four traditional *varnas*, viz. Brāhmana, Kṣatriya, Vaiśya and Sūdra,²⁶¹ the Jainas of Gujarat were mainly Vaiśya, and they engaged themselves in some kind of business. This is also in accordance with the Jaina *śāstras*, for the very first rule of the thirty-five rules of conduct for a Jaina layman lays down that

the person should follow some kind of business, trade or profession, which is not of an ignoble nature.²⁶² This however does not mean that a butcher or brewer cannot be a Jaina, but he will be in a vowless stage of soul's evolution.²⁶³ The Jainas were, as they are now, strict vegetarians. The great wealth which they earned through trade and commerce and the fact of their being strict vegetarians might have considerably raised their status in the society, which was added to by their holding important posts in the royal court. The *Prabandhacintāmani* states that when Udayana, the father of Vāgbhata, amassed fabulous wealth, people came to call him a minister.²⁶⁴ That the status of the Jainas was high may also be inferred from the fact that Sajjana, the governor of Saurashtra under Jayasimha, renovated the Neminātha temple at Girnar out of the revenues of the province, though he was not authorised to do so. This pious work of Sajjana, however, did not enrage Jayasimha, as the latter freed his governor from the repayment of the sum used.²⁶⁵

The merchants were then an important class in Gujarat. Besides the business communities already settled in Gujarat, the Prāgvātas and the Śrīmālīs of Rajasthan migrated to Gujarat and spread throughout the length and breadth of the country. These two communities have produced not only great tradesmen but also statesmen and generals to whom Gujarat owes quite a lot. Vimalasāha was a Prāgvāta Vaiśya²⁶⁶ and served as Dandanāyaka under Bhīma I. Earlier Ninā, an ancestor of Vimalasāha, was held in great respect by Vanarāja, who appointed Lahara, the son of Ninā, as the commander of the state forces.²⁶⁷ Vira, the father of Vimalasāha, was a minister in the reign of Mūlarāja.²⁶⁸ Ministers Vastupāla and Tejapāla were also Prāgvātas.²⁶⁹ Udayana was a Śrīmālī and served as minister under Jayasimha.²⁷⁰ Udayana's sons Vāgbhata and Āmrabhata were ministers under Kumārapāla.²⁷¹ Sajjana,²⁷² the Dandanāyaka of Saurashtra under Jayasimha, and Jagadū,²⁷³ a merchant prince of Bhadreswar, were also Śrīmālīs. These rich merchants were devout and liberal Jainas and the erection of many Jaina temples goes to their credit, e.g. Vastupālavihāra at Girnar, Udayanavihāra (now gone) at Karnāvati, Vimalavasahī and Lūnavasahī at Abu, etc.

Although many of the building undertakings were directly inspired by the Solankī rulers themselves and by their ministers and governors, yet a large number of the Jaina temples were built out of the donations made by the common people. Thus the *devakulīkās* of the Vimalavasahī at Abu were built by the *vyavahāris* (businessmen) ²⁷⁴ Thākura Sāvadeva and Jasahada added *devakulīkās*

to the Neminātha temple at Girnar ²⁷⁵ The Mahāvira temple at Kumbharia is called the 'Ārāsana samghacaitya', ²⁷⁶ i. e. the temple of Jaina Samgha at Ārāsana. The Neminātha temple at Kumbharia was built by Pāsila, and its *manḍapa* was added by Hānsibāi ²⁷⁷ Likewise many Jina idols in the temples at Abu, Kumbharia, etc., were installed from time to time by Jaina Śrāvakas.

RELIGIOUS CONDITION

Gujarat is not the native place of Jainism. No Jaina Tirthankara is known to have been born here. Yet the association of Jainism with Gujarat is traceable to very early times. Ādinātha, the first of the twenty-four Tirthankaras, is said to have delivered a sermon on Mt Shatrunjaya ²⁷⁸ At Raivataka Neminātha, the 22nd Tirthankara, renounced the world, ²⁷⁹ obtained omniscience, ²⁸⁰ and finally emancipated together with a large number of sages, ²⁸¹ It is not therefore surprising if temples dedicated to these Tirthankaras were erected at these holy centres.

During the historical period the first wave of Jainism seems to have passed over Gujarat in the fourth century B. C., when Bhadrabāhu, the head of the Jaina Samgha, visited Girnar during his migration from Magadha to south ²⁸² The Mauryan king Samprati was a staunch Jaina. The Jaina texts speak as highly of him as the Buddhist texts do of Aśoka. He tried to spread Jainism by every means in his power, working as hard for Jainism as Aśoka worked for Buddhism ²⁸³ He led even a Jaina congregation from Ujjain to Shatrunjaya in the company of Ācārya Suhasti with 5000 Śramanas ²⁸⁴

Jainism was prevalent in Gujarat in the 1st century B. C. The *Kālakācāryakathā* indeed reveals that Kālaka went to Broach and taught Jaina tenets to the people there ²⁸⁵ The popularity of Jainism is also indicated by this that Vikramāditya, the originator of the Vikrama era, himself went on a pilgrimage to the celebrated Jaina site of Shatrunjaya. ²⁸⁶ Two other important events supposed to have happened about this time are the defeat of the Buddhists in a great argument by the famous Jaina controversialist Ārya Khapuṭa of

Broach, and the founding of Shatrunjaya in Saurashtra ²⁸⁷

But a definite evidence of the existence of Jainism in Gujarat is available only from the Ksatrapa period. The Junagadh inscription of Jayadāman's grandson, belonging to the second century A. D., makes mention of men who attained perfect knowledge (*kevalajñāna*) and were free from old age and death (*jarāmarana*) ²⁸⁸ These are technical Jaina terms and are indicative of Jaina dogma. The inscription was found in a cave at Junagadh, and hence it may be suggested that the cave was in occupation of the Jaina monks. The Jaina affiliation of this as well as other caves at Junagadh is further indicated by the peculiar Jaina symbols like *svastika*, *bhadrāsana*, *mīnayugala*, *nandipada* and *kalaka* carved in the Bawa Pyra caves at Junagadh ²⁸⁹ These are auspicious Jaina symbols and are also found on the *āyāgapattas* of the Jaina *stūpa* at Mathura ²⁹⁰ The popularity of Jainism in Gujarat is also evident from the fact that simultaneous with the Māthurī-*vācanā*, which is said to have taken place between A. D. 300 and 313, an attempt to redact Jaina canons was also made by Nāgārjuna at Valabhī ²⁹¹

In the Gupta period Valabhī became an important centre of Jainism, for, according to unanimous Jaina tradition, a council of Jaina monks under the chairmanship of Devardhigani Kṣamāśramana was held there in V.E. 980 (454 A. D.) or 993 (467 A. D.) and the canonical works of the Jainas were redacted ²⁹² According to Jarl Charpentier, this council under Devardhigani was held in 526 A. D. in the reign of the Maṭraka king Dhruvasena ²⁹³ The existence of Jainism in the country is also indicated by the Jaina bronzes of Akota ²⁹⁴ Two of

these bronzes, one of Rṣabhanātha and the other of Jīvantasvāmī, are fine pieces of the Gupta art. These and other bronzes of Akota wear *dhori* and hence are indicative of the popularity of Śvetāmbara Jainism in the country.

The Jaina religion continued to flourish under the Maitrakas of Valabhī. In Śaka Sam 531 (609 A.D.) a copy of the *Vīśeṣānāyakaśāstra* was prepared and presented to a Jaina temple at Valabhī.²⁹⁵ Another proof of the existence of Jainism in Valabhī is that Mallavadin, a great Jaina dialectician and the author of the *Nayacakra*, was honoured with the title of Vādin when he defeated a Buddhist monk in a religious debate at Valabhī.²⁹⁶ The existence of Jaina idols at Valabhī mentioned in the *Jaina Paṭiavalis* also indicates the popularity of Jaina religion in the region. At the time of Valabhī's destruction these idols were removed from Valabhī to Śrīmāla, and Gandharvavādivetāla Śantisūri protected the Jaina Samgha.²⁹⁷ Merutunga narrates a miracle about the idols that disappeared from Valabhī and reached Somnath and Śrīmālapura on the decline of the Valabhī power.²⁹⁸ Dhaneśvara, the author of the *Śatruñjaya Māhātmya*, was a contemporary and teacher of king Śīlāditya of Valabhī. He is said to have instructed this king "in purifying the Jaina doctrine and induced him to expel the Buddhists from the country and establish a number of *cāstyas* near the *tīrthas*."²⁹⁹ The flourishing condition of Jainism in the region is also attested by numerous Jaina bronzes hailing from Mahudi, Lilvadeva, Vasantagadh and Valabhī and some rock-cut sculptures found at Dhank, all assignable to this period.³⁰⁰

Jainism appears to be a favourite religion also during the time of the Gujjaras of Nandīpurī. Two of the Gurjara kings, Jayabhata (I) and Dadda (II), are termed Vitarāga and Prasantarāga, the titles almost exclusively applied to Jaina Tirthankaras.³⁰¹ Although it would be wrong to suppose that these kings were Jainas—for their own religion was that of Sūrya—the above epithets suggest that they must have been influenced by Jainism to a certain extent, or that the local Jaina community might have conferred these titles on the benevolent kings.³⁰² Some of the Jaina bronzes of Akota belonging to

the 6th-7th centuries A.D.³⁰³ also indicate the flourishing condition of the Jaina religion.

Little is known about the state of Jainism under the Gujarat Cālukyas, but it was a popular religion in Kārṇātaka and was patronised by the early Cālukya kings Vinayāditya, Vijayāditya and Vikramāditya II.³⁰⁴ It received great impetus under the Rāstrakūta kings Amoghavarṣa I, Kṛṣṇa II, Indra III and Indira IV. Amoghavarṣa was more a Jaina than a Hindu. He accepted Jinasena as his religious preceptor and regarded himself as purified by the mere remembrance of this holy saint. Many of the feudatories and officers of the Rāstrakūtas also were Jainas.³⁰⁵ It was probably through the efforts of the Gujarat branch of the Rāstrakūtas that Jainism spread to Lata. An inscription dated 821 A.D. refers to Senasamgha, a branch of the Mūlasamgha, a Jaina temple (*cāstyalāyatana*) and a monastery (*vasahikā*) at Nāgasārīkā (modern Navsari).³⁰⁶ The Mūlasamgha is the main Digambara Jaina Samgha, and Senasamgha is one of its younger branches.³⁰⁷ From this it appears that Digambara Jainism was prospering in this region. Many of the Jaina bronzes of Akota are also assignable to the Rāstrakūta period.³⁰⁸ Since these bronzes belong to the Śvetāmbara school, it appears that this sect of Jainism was also prevalent in this area.

The Gurjara Pratihāras had a liberal outlook towards Jainism. In the 'Bappabhaticarita' of the *Prabhavakacarita* Nagāvaloka (Nagabhata II) is described to have accepted the Jaina religion. According to the same *Prabandha*, Nagabhata built Jaina temples at Modhera and Anahilapātaka,³⁰⁹ and went on pilgrimages to Shatrunjaya and Girnar.³¹⁰ The prosperity of Jainism during the period is also indicated by two Jaina temples located at Vardhamanapura and Dostatikā.³¹¹

Under the Cāpotakatas Jainism got great encouragement and established its firm foothold in Gujarat. Vanarāja probably turned a Jaina as he accepted Devacandrasūri as his religious preceptor.³¹² As a token of patronage to Jainism he built, at the instance of Śīlagunasūri, a temple of Pañcāsara Pārśvanātha in his capital city.³¹³ His zealous devotion to Jainism is manifested in that he entitled

the Caityavāsins to prevent the non-Caityavāsins from residing in the capital ⁸¹⁴

Jainism saw its brightest days in the Solanki period, as it found keen royal patrons in the Solanki rulers. Mūlarāja, the founder of the Caulukya dynasty, was a Śaiva by faith but his fancy to Jainism cannot be denied, for he allowed his crown-prince Cāmundarāja to make a land grant to a Jain temple located at Varunasarmaka, ⁸¹⁵ modern Vadsama in the Mehsana district of Gujarat. Mūlarāja himself is known to have built a Jain temple called Mūlarājavasahikā at Anahilapātaka ⁸¹⁶

The next king, who came into close contact with Jainism, was Durlabharāja Hemacandra informs that being acquainted with the Jain doctrines Durlabharāja paid his respect to the learned saints, repudiated the *ekāntavāda*, and thereby obtained purity himself ⁸¹⁷ This statement gets further elaboration from Abhayatilaka's commentary on the *Dvyāśraya* according to which Durlabharāja learnt the Jain doctrines from Jineśvarasūri and repudiated the Buddhist doctrine of *ekāntavāda* when Jineśvara exposed their futility ⁸¹⁸ Pleased with the acumen of Jineśvarasūri Durlabharāja honoured him with the title of Kharatara (the very keen one) ⁸¹⁹

Durlabha's successor Bhīma I was no doubt a Śaiva, but he had never been a hinderance in the way of Jainism. This is apparently indicated from the fact that he allowed his Dandanāyaka Vimalaśāha to erect a temple to Adinātha at Abu. The erection of this temple is a living testimony of the popularity of Jainism during the reign of Bhīma.

Karna is known to have conferred the title of Maladhāri on the celebrated Jain monk Abhayadevasūri, seeing his holy dislike for cleanliness ⁸²⁰

The next landmark in the history of Jainism is met with the reign of Jayasimha. Like his predecessors he was also a Śaiva, but he had great respect for the Jainas and Jainism. He was a friend of Abhayadevasūri, Kalikālasarvajña Hemacandra, Hemacandra Maladhāri, Virācārya and other Jain monks. ⁸²¹ Some of his ministers like Sāntū, Āśuka, Vāgbhaṭa, Ananda, Pṛthvipāla, Muṇḍjala and Udayana were Jainas. ⁸²² It was through the efforts

of Udayana that Jayasimha defeated Khaṅgāra and thereby won the title of Cakravartin. ⁸²³

From the reign of Jayasimha the Śvetāmbara Jainism seems to have been pre-eminent in Gujarat. The *Prabandhas* indeed say that a debate was held in the royal court of Jayasimha in which the Digambaras headed by Kumudacandra were defeated by Śvetāmbara Devacandrasūri, the preceptor of Hemacandra, and as a result of this debate the Digambaras had to leave Gujarat ⁸²⁴ The predominance of the Śvetāmbaras over the Digambaras is also reflected in their monuments and inscriptions, while those of the former abound in Gujarat, the number of Digambara temples is very small and the epigraphs are absent ⁸²⁵

Jayasimha also patronised Jainism by building temples to Tirthankaras ⁸²⁶ and by making pilgrimages to the holy Jain *tīrthas* like Girnar ⁸²⁷ and Shatrunjaya ⁸²⁸ According to a later record belonging to circa 1400 A.D., he was even converted to Jainism and was induced to adorn the Jain temples in his kingdom and elsewhere with golden flagstaves and knobs and also to issue an edict prohibiting slaughtering of animals on eighty days in each year ⁸²⁹ But Jayasimha was not completely won over to Jainism, for on one occasion he did not allow the Jainas to hoist flags on their temples ⁸³⁰

When Kumārapāla ascended the Caulukya throne, Jainism saw its brightest days in Gujarat. In fact, he was the greatest supporter of Jainism in Gujarat, as he took all measures for its spread and prosperity in the country. It was due to his royal patronage that Jainism occupied the pre-eminent position in the State, and Gujarat became a stronghold of the Jainas.

Kumārapāla was a Śaiva in the early days of his life, but later he turned a Jain. After hearing the religious injunctions from Hemacandra he assumed the title of Paramārhat. ⁸³¹ His faith in Jainism, however, reached its consummation when he openly promulgated certain basic principles of the Jain doctrines. The *Dvyāśraya* explicitly speaks of his proclamation of 'amāri', i.e. non-slaughtering of animals ⁸³² This literary reference to 'amāri' is also corroborated by the epigraphical

records of his feudatory chiefs. The Kiradu stone inscription of A D 1152 states that Mahārāja Ālhanadeva gave security to animals on the sacred day of Śivarātri and on the 8th, 11th and 14th days of both the fortnights in three cities³³³ Another inscription of the reign of Kumārapāla records that Pūnapākṣadeva ordered his subjects to refrain from killing any animal on the Amāvasyā, i.e. the last day of the dark fortnight, and on other special days³³⁴ Though the records of Kumārapāla himself do not make mention of 'amāri', it was not a partial measure, for Hemacandra positively says that even the Hindu gods could not be offered any animal sacrifice³³⁵ This statement of Hemacandra gets support from the later chroniclers also The *Prabandhas* indeed say that the sacrifices were forbidden on the occasion of the Durgāpūja³³⁶ According to the *Dvyāstraya*, even hunting and fowling were also stopped³³⁷ Kumārapāla also gave up the idea of confiscating the property of a childless man,³³⁸ and banned drinking, gambling and certain other vices like the sports of betting on pigeons and cock-fights³³⁹

Apart from these measures, Kumārapāla showed his great zeal for Jainism by erecting Jaina temples at different places Hemacandra credits him with the building of only two Jaina temples, namely the Kumāravihāra enshrining Pārśvanātha at Anahilapātaka and the Pārśvanātha temple at Devapatana³⁴⁰ But elsewhere Hemacandra mentions that almost every village maintained a Jaina temple³⁴¹ Apart from making reference to the Kumāravihāra at Anahilapātaka,³⁴² the *Prabhāvākāśita* reveals that Kumārapāla erected 32 small *vihāras*, installed an image of Neminātha in the Tribhuvanavihāra, built a Jaina temple at Shatrunjaya, and finally adorned all the main places with the Jaina *cātyas*³⁴³ The number of Jaina temples built by Kumārapāla as given by Merutunga is still greater According to Merutunga, he built 1440 temples distributed all over the country³⁴⁴ He also built the Jhulikāvihāra at Dhandhukā,³⁴⁵ and restored the Śāligavasahikā at Cambay³⁴⁶ Kumārapāla also made pilgrimages to the holy Jaina sites like Shatrunjaya and Girnar³⁴⁷ The Ajitanātha temple at Taranga built by Kumārapāla still stands intact and is indicative of high state of Jainism during this period.

After Kumārapāla the royal patronage to Jainism seems to have ceased According to Jaina tradition, Ajayapāla, the successor of Kumārapāla, persecuted the Jainas and destroyed their temples³⁴⁸ However, Jainism did not lose its foothold in Gujarat, the generous activities of the merchant princes like Vastupāla, Tejapāla and Jagadū were enough to compensate the loss Among the merchant princes the names of Vastupāla and Tejapāla stand pre eminent The Jaina tradition credits them with the building of a large number of Jaina temples.³⁴⁹ The veracity of the tradition is also attested by a contemporary inscription, which records that they had by the year 1219 A D built one crore temples and repaired many old ones at renowned places of pilgrimage such as Shatrunjaya and Arbudācala, and in some prosperous cities like Anahilapura, Bhṛgupura, Stambhatīrtha, Darbhāvati, Devalakka and many other places³⁵⁰ No doubt the epigraphical record exaggerates their deeds, it can hardly be denied that they were great builders The temples built by them still stand to their credit at Abu and Girnar, and due to the construction of these magnificent temples their names are pronounced with great respect to this day in Gujarat Vastupāla's devotion to Jainism is manifested also in that he visited holy Jaina places like Shatrunjaya and Girnar,³⁵¹ and established Jaina libraries (Bhandāras) at Anahilavāda, Stambhatīrtha and Bhṛgukaccha³⁵²

After the death of Vastupāla and Tejapāla, Jagadū, a merchant prince of Kutch, continued their religious activities by erecting temples to Tīrthankaras and by making pilgrimages to holy Jaina places.³⁵³ But his most charitable work was his services to humanity during the time of a severe famine which lasted for three years (1256-58 A.D.)³⁵⁴ This meritorious deed of Jagadū, in which he was inspired by a Jaina monk, must have elevated the position of Jainism Pethada was another Jaina merchant who erected temples to Jinās³⁵⁵

As stated above, of the two Jaina sects the Śvetāmbara Jainism has got the upper hand in Gujarat, as all the Jaina temples of our period belong to this sect As Jainism does not believe in any creator of the universe, all the Jaina temples are dedicated to one or the other of the 24 Tīrthan-

karas, who are regarded as liberated souls. Among these Rṣabha, Nemi, Pārśva and Mahāvīra appear to be more popular, as the temples dedicated to them are greater in number. Rarely we find temples dedicated to Ajita, Śānti and Sambhava. Many of the temples of our period are surrounded by 24, 52 or 72 smaller cells called *devakulikās*, which are also dedicated to Tīrthankaras. From the introduction of the *devakulikās* the other Tīrthankaras of the Jaina pantheon were also accorded due honour in one and the same temple. This facilitated the devotees to pay their obeisance to almost all the Tīrthankaras at one place. The Tīrthankaras in the Jaina temples are worshipped almost in the same manner as the Hindu gods and goddesses are done in the Hindu temples.

The twenty-four Tīrthankaras are the main object of worship in the Jaina temples, and so they are given foremost position in the Jaina pantheon. Next in order come their attendant figures called the Śāsanadevatās. Each Tīrthankara has a Śāsanadeva (Yakṣa) and Śāsanadevi (Yakṣī) of his own. They are represented either independently or attending upon the Tīrthankaras. As attendant figures they are found depicted both on the threshold of the doorframe and on the stele of the Jina image. In this respect the Yakṣas and Yakṣīs might draw at least some attention of the devotees at the time of worship. At other places they just form a part of embellishment of the temples. Among the Yakṣīs the images of Cakreśvarī and Ambikā are frequently seen, while among the Yakṣas the figures of Sarvānubhūti and Brahmasānti are most popular. The images of the remaining Yakṣas and Yakṣīs are occasionally noticed.

Like the Hindus and the Buddhists, the Jains also conceived their own pantheon, which includes, besides the Tīrthankaras and their Śāsanadevatās, sixteen Vidyādevīs, eight *dikpālas*, Lakṣmī, Sarasvatī, Vināyaka, Naigameśin, Vidyādhara, Kinnara and Pratihāra, some of which seem to have been borrowed from the Hindu pantheon. All these divinities are found represented on the various parts of the temples and thus constitute a part of embellishment rather than an object of worship. Among these the representation of Vidyādevīs is frequently noticed on the Jaina temples of our

region. They are shown in their individual form as well as in a set of sixteen (Fig 44). One of the corridor ceilings in the Vimalavasahī at Abu displays four Vidyādevīs along the diagonals of a square. The Vidyādevīs generally occur on the wall, doorjambs, pillar-shafts, ceilings and the *rathikās* of the *śikhara*.

Lakṣmī and Sarasvatī occupy a respectable position in the Jaina pantheon. Generally they occur on the ceilings of the temples, at times they are found on the *pīṭha* of the sanctum. An image of Sarasvatī has been noticed as early as the Kuṣāna period,³⁵⁶ and her images continued to make their appearance down to our period through Vasantagadh, Akota and possibly Pallu (Bikaner),³⁵⁷ the last one having produced some wonderful images of Sarasvatī. She has been given due respect in the Jaina temples of our region, as, apart from other places in the temples, one whole ceiling in the Vimalavasahī at Abu and the *rathikās* of the Ajitanātha temple at Taranga and the Sambhavanātha temple at Kumbharia are allotted to her.

Compared to Sarasvatī the images of Lakṣmī are more commonly noticed in the Jaina temples of the period under discussion. She is represented in her individual form as well as with two elephants showering water over her. In the latter form called Gajalakṣmī she appears to have drawn considerable attention of the artist, as one whole ceiling in the Vimalavasahī at Abu is allotted to her (Fig 20).

The images of Vināyaka (Ganeśa) are rarely found. So far only two images have come down to us, one of these occurs on the *pīṭha* of the Neminātha temple at Kumbharia, and the other hails from the Mahāvīra temple at Kanthkot. Both these are small pieces.

The eight *dikpālas* are represented in their correct position on the walls of the temples. In the Śāntinātha temple at Kumbharia and the Vimalavasahī at Abu they also occur in the ceilings.

Naigameśin, an attendant of Śakra (Indra), is known to have transferred the foetus of Mahāvīra from the womb of Brāhmanī Sunandā to that of Kṣatriyānī Trisalā. This story is found depicted in the Śvetāmbara literature only, and since all the

Jaina temples of Gujarat of our period belong to the Śvetāmbara sect, he occupies an admirable position in the Jaina pantheon there. Indeed he gained so much popularity during the period that he is found represented in the narratives of the other Tīrthaṅkaras in the Jaina temples at Kumbharia, although he is associated with the life of Tīrthaṅkara Mahāvīra only. His popularity is also demonstrated by this that he substitutes Vidyādhara in the domes of the *rangamandapa* of the Mahāvīra and the Neminātha temples at Kumbharia.

The Pratibhāras are shown as door-guardians, or they occur on the pillar-shaft, while the Kinnaras and Vidyādhara (Fig. 33), the denizens of the air, adorn the ceilings.

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CHAPTER II

GEOGRAPHY AND THE RELIGIOUS SITES

The province of Gujarat fills the south-western portion of Western India. Among the five divisions of India called the "Five Indies" Western India is said to have comprised Sindh and western Rajputana, with Kutch and Gujarat, and a portion of the adjoining coast on the lower course of the Narmada.¹ The broad divisions of India as described in the early Pali texts are rather six than five, and Western India is named Aparānta,² which is taken to represent that part of the country which lay to the west of the Buddhist mid-land and the north and the south respectively of Dakṣiṇāpatha and Uttarāpatha.³ On the evidence of the *Mahābhārata* it has been pointed out that Aparānta included practically the whole of western coast.⁴ Aparānta is Ariake of Ptolemy, according to whom it extended southward from the Narmada.⁵ In the *Periplus of the Erythraean Sea* Ariake is described to have extended southwards from the gulf of Cambay to the north of Ābhīra.⁶ According to R. G. Bhandarkar, Aparānta was the northern Konkan whose capital was Sūrpāraka modern Sopara.⁷

In ancient days the region which is now known as Gujarat had three divisions, viz. Ānarta, Saurashtra and Lāta. It is hard to describe the exact boundaries of these provinces, as they varied during the course of time. Ānarta consisted of northern Gujarat, stretching from Kaira to Palanpur or Vadnagar in the north, and including Dwarka in the west.⁸ According to Altekar, Ānarta hardly extended upto Ahmedabad in the south, while on the west it was bounded by the Rann of Kutch, on the north by the Abu ranges and on the east by Malwa.⁹ Saurashtra was the name of the whole peninsula,¹⁰ but at times it denoted only the southern portion of Kathiawar, the northern part was probably included in Ānarta.¹¹ Lāta corresponded to southern Gujarat, extending from the south of the Mahi or at times south of the Narmada upto Daman.¹² Bhrgukaccha (Broach) and Navasārikā (Navsari) belonged to this province.¹³

The three provinces—Ānarta, Saurashtra and Lāta—not only did not form one political unit, but they were themselves divided, throughout the first millennium A. D., among several petty states. But soon after the 10th century A. D. the territory to the north of the Mahi came to be known as Gūjaramandala or Gūjarabhūmi.¹⁴ During the 12th century A. D. the country of Gūjaramandala continued to be known by this name and by a few other names such as Gūjaratrā, Gūjarātrā, Gūjaratṛi, Gūjarāstra, Gūjaradharitṛi and Gūjaradharā.¹⁵ Lāta and Saurashtra, however, were called Gurjaratrā or Gujarat only by the end of the 13th century or the beginning of the 14th century A. D., when the Muslims invaded Gujarat, conquered all these provinces, and applied for the purpose of administration the term Gujarat for the whole province.¹⁶

The three traditional divisions of Gujarat also correspond to the three natural zones. Ānarta more or less coincides with semi-arid loessic zone, while Lāta corresponds to the fertile projection of the western Littoral.¹⁷ Saurashtra is formed of sheets of Deccan Lava intersected by swarms of trap dykes. Most of Saurashtra lies below 600 ft., but there are two hill-masses, the Manda hills in the north and the Gir ranges in the south, which, linked by a narrow zone of high altitude, are eroded by rivers flowing in all directions.¹⁸ In Kutch a similar plateau extends from east to west, leaving on all sides a narrow coastal plain drained by rivers. The climate of these three divisions exhibits a variety of characteristics, which represent a transition between the heavy rainfall area of the Konkan and the arid Rajasthan.¹⁹

Physically Gujarat consists of two portions, one of these is continental and the other is peninsular. The continental portion consisted of Ānarta and Lāta, while the peninsula was called Saurashtra. The whole territory is bounded on the north by the desert of Marwad, on the north-west by the Great

Rann of Kutch, on the west by the Arabian sea, on the south by the Deccan plateau, on the east by the gorges of the Narmada and the Tapti, and on the north-east by the Mewar and Malwa plateaux

Although the geographical position of Gujarat isolated it from the mainland, culturally it has always been in contact with the latter, though the communication between the two was rather difficult. Gujarat was connected with her neighbouring countries by five ancient overland routes. The most important was the northern route, which connected Gujarat with Sindh and Punjab via Rajasthan.²⁰ This route probably connected Ahmedabad with Delhi via Ajmer, passing through many important cities like Mehsana, Siddhapur, Palanpur, Bhinmal, Jalor and Merata.²¹ The northern frontier of Gujarat being unbarricaded by nature, the invasions have usually been conducted from that side. Probably the earliest large scale movement along this route was that of the Śakas and the Hūnas. The cultural contact between Gujarat and Rajasthan is also evident from the fact that the temples of the two regions have many features in common with one another.

The eastern routes connected Gujarat with Malwa and the Gangetic basin. One of these was a land route, which passed through Idar, Khedbrahma, Harrol and Shamalaji and was frequently used by the Mauryas, the Guptas and the Solankis. The other was the water-way provided by the rivers Narmada and Tapti. Since the greater part of this region lay between the forested hills of the Satpura ranges, it is probable that it was extensively used.

There was a north-easterly route from Sopara which passed towards the north via Dohad-Ratlam pass. With this was linked up the old route from Ujjain to Broach. The main north-south route lay along the north Konkan coast and was linked up at Sopara with two routes, one from the Gangetic basin and the other from the Deccan. The Cālukya and the Rāstrakūta invasions seem to have been conducted along this route.²²

The extant temples also throw some light on the cultural contact between this part of the country and the adjoining regions of Malwa and Deccan. Contemporary with the Gujarat temples

a class of temples known as Bhūmija was built in Malwa. It was patronised by the Paramāra rulers of Malwa. It was quite popular in Maharashtra (the upper Deccan). Two instances of the Bhūmija temples are also known from Gujarat,²³ but their scope seems to be very limited in this part of the country.

In the construction of temples the availability and the quality of building material are of primary importance. The material with which the Jaina temples of Gujarat are built varies from place to place. In Gujarat, what building material was locally available was used in their construction. In northern Gujarat, in the region around Candrāvati, white marble is most commonly used. This may be clearly seen in the Jaina temples at Kumbhariya, Abu and Sarotra. White marble seems to have been quarried from the mines at Ārāsana near Kumbhariya. Ārāsana, which forms the south-western termination of the Aravalli ranges, is famous for the quality of its marble since old days,²⁴ and many temple-builders of Gujarat such as Vimalaśāha, Vastupāla, Tejapāla and Kumārapāla used the marble of this place.²⁵ The Aravallis are composed of metamorphic rocks,²⁶ and since marble is a variety of these rocks, it is found in plenty in this region.

In the south the material used is sandstone of various colour. Thus at Vadnagar the material is reddish sandstone, and at Taranga it is white sandstone. It is hard to say whence the reddish sandstone was carried to Vadnagar. The white sandstone is a variety of the Cretaceous rocks and is found in the nearby town of Himatnagar.²⁷ Probably white sandstone was transported to Taranga from this place.

In Saurashtra different varieties of sandstone have been used. At Sajakpur it is reddish yellow, at Ghumli and Miani calcareous, at Shatrunjaya reddish, at Girnar (Vastupālavihāra) yellow, and at Than grey. The Barda hill in western Kathiawar is the source of calcareous sandstone, whereas Kandola hill at Than provides grey sandstone. The source of yellow sandstone is not known. One solitary temple, namely the Neminātha temple at Girnar, is built of black basalt. The Gir ranges themselves are the source of black basalt.²⁸

The temples in Kutch are also built of sandstone. The stone used in the temple at Kanthkot is of the kind known to the geologists as Kantkote Sandstone.²⁹ The Jaina temple at Bhadreswar is built of reddish yellow sandstone, which was possibly brought from Ratnal, a hill seventeen miles southeast of Bhuj.

It is not without reason when a temple or a group of temples is built at a place. The existence of a temple at a place probably indicates that the place was either a religious site, or it was a political centre, or it lay on the trade-routes, or it maintained temples for some other reasons. Above all, the religious factor seems to be the main cause for the celebrity of a temple-site. Almost all the religions of the world have laid great emphasis on the sacredness of certain localities. The four places in the Buddhist tradition, viz. the place where Buddha was born (Lumbini), the place where he attained enlightenment (Bodhagayā), the place where he imparted his first sermon (Sāranātha), and the place where he achieved his *Nirvāna* (Kusināra),³⁰ are said to be sacred for the Buddhists. For Christians Jerusalem has been the holiest place, and no religious community except Christians undertook in historic times several great military pilgrimages.³¹ Among the five practical duties of Islam pilgrimage to Mecca and Medinah is one.³² In the Hindu tradition large rivers, mountains and forests have always been venerated as sacred as the abodes of gods.³³ Similarly the Jainas regarded certain places to be sacred and constructed temples in honour of Tirthankaras there. These places in Jaina tradition are called *tirtha* or *tirthakṣetra*, i.e. the place which shows the way as to how to cross the transmigration of life,³⁴ in other words, it reminds us how the great personages led a virtuous life at this spot.³⁵

The Jainas regard the following places as their *tirthakṣetras*

- 1 the places where Tirthankaras were born,
- 2 the places where Tirthankaras first renounced the world and initiated a religious life;
- 3 the places where Tirthankaras practised great austerities,
- 4 the places where Tirthankaras achieved omniscience,

- 5 the places where Tirthankaras attained liberation,
- 6 the places where the great ascetics lived and achieved liberation,
- 7 the places famous for their beautiful temples or wonderful idols.³⁶

These holy places, according to the Digambaras, may be grouped into two categories, viz. *siddhakṣetra*, the place where the Jinas or other ascetics achieved liberation, and *atīṣayakṣetra*, the place which is sacred for other reasons.³⁷ Except for those where some one obtained *Nirvāna*, all the *tirthas* come under the second category. Such a type of division of the *tirthas*, however, is not known to the Śvetāmbaras, for the *Vividha-tīrthakalpa*, a famous Śvetāmbara text of the 14th century A.D., does not refer to any such division, although it contains an extensive account of the Jaina *tirthas* located all over India.

Gujarat possesses both the types of *tirthas*. Of all the *siddhakṣetras* enumerated by Hiralal Jain,³⁸ three, viz. Shatrunjaya, Girnar and Taranga, are located in Gujarat. Except for Bihar no region of India is as rich as Gujarat in so far as the *siddhakṣetras* are concerned.³⁹ The above three *tirthas* are far from the cities and the habitational areas, they are situated on hill tops and among the midst of forests. Being secluded from habitational areas and having a calm and cool atmosphere for meditation, they attracted much attention of the Jaina recluses from very early times, and due to the patronage of these personages they became sanctified places and in course of time there were erected temples in honour of Tirthankaras. Abu is also a religious site, and hence there were erected Jaina temples. The sites like Ghumli, Than, Bhadreswar, Kanthkot and Vadnagar were important political centres, and hence the existence of a Jaina temple, as also of a Hindu temple, is quite likely there. Kumbhari is situated on a hill adorned picturesquely among the natural surroundings. It is not its sanctity but probably the picturesque situation which invited the attention of the builders, and with the erection of temples it became a holy Jaina site. Miani is an old village lying on the ancient trade-route, which followed the coast from Gogha to Dwarka via Somnath, Sejahpur and

As regards the name of Kumbharia, Forbes has suggested that it was founded by Rānā Kumbhā of Chitor and was so called after his name⁴⁴ Rānā Kumbhā flourished from A D 1438 to 1459, whereas the city of Ārāsana is known by this name as late as 1618 A D This obviously shows that Kumbharia was not named after Rānā Kumbhā, and the destruction of the old city must have taken place after 1618 A D Visālaviṇaya is of the opinion that when Mewar was invaded by Akbar, some

The antiquity of Ārāsana as a Hindu site may be traced to the most remote period, as here was offered in vicarious sacrifice the hair of the infant Śrī Kṛṣṇa, and subsequently his bride Rukmiṇī worshipped Ambādevī, when he bore her from the threatened embrace of Śūcupāla ⁵¹ But to the Jainas it is known from the time of Vimalaśāha, when the latter was appointed as Dandanāyaka in this region. According to the Jaina tradition, Vimalaśāha obtained much wealth from Ambāmātā and constructed here 360 temples to Pārśvanātha ⁵² Further, we are told that once Ambikā became displeased with Vimalaśāha and destroyed all except five Jaina temples. The traditional account is no doubt correct in that there are still five Jaina temples, but, surprisingly enough, none of the inscriptions found in the temples at Kumbhariya attributes Vimalaśāha to be the builder of these temples. The style of all the five temples also indicates a date later than the time of Vimalaśāha. However, the possibility of a Vimalavihāra at Ārāsana cannot be wholly denied, as the later literary tradition definitely makes mention of one such vihāra there ⁵³ Three inscriptions in the Kumbhariya Jaina temples also belong to the time of Vimalaśāha ⁵⁴ Therefore, it is quite likely that there existed a Jaina temple during the time of Vimalaśāha. Dhaky has even suggested that what is now known as the temple of Śāntinātha was originally a temple of Rṣabhanā-

tha built by Vimalasāha, and that the present temple was built on an extensive scale by removing the old one ⁵⁵

The Jaina temples at Kumbharia lie embosomed among the forest-covered hills of Ārāsura, which form the south-western termination of the Aravalli range. They are oriented on the gentle slope of a shallow river-valley. The charming situation of the site and the nearness of the quarry may have been the main factor for erecting temples there. A large number of worshippers daily visit the temples of Kumbharia during day time, but as the evening darkens the valley the doors of the temples are shut up, and except for occasional birds' cry quiet dwells there during the whole night. The temples have got so much popularity for their sanctity and artistic splendour that a pilgrim or traveller bound to Ambaji also desires to visit Kumbhariaji.

At present there is a group of six temples, all located very close to each other. Of these, five are Jaina and one is Śaiva. All the five Jaina temples come under the purview of our discussion.

Abu—The celebrated Jaina site of Abu, Arbuda or Arbudācala of ancient Indian texts, is situated eighteen miles northwest of Abu Road in the Sirohi district of Rajasthan. It is one of the five most sacred hills of the Jains ⁵⁶. It forms a part of the Aravalli range and is detached from it by a narrow valley measuring seven miles across, through which flows the river Banas. Composed of the archæan granites, schists and limestones the Abu mountain has a long narrow form, its top spreading out into a picturesque plateau nearly 4000 ft above the sea level, about twelve miles in length and three miles in breadth. Its highest peak, the Guru Śikhara, close to its northern end and rising 5650 ft above the sea-level, is the highest point between the Himalayas and the Nilgiris ⁵⁷. According to Megasthenes, and Arrian too, the sacred Arbud, which is identical with Capitalia, rises far above any other summits of the Aravalli range ⁵⁸.

Sten Konow has suggested that some of the oldest hymns of the *Rigveda* refer to Arbuda as a stronghold of Śambara and other Dasyus, who descending the hill-top carried away the cows of the

Āryans. Indra is therefore invoked to tread down the great Arbuda and its lord Śambara ⁵⁹. According to the *Skanda Purāṇa*, "Abu was formerly a level plain. At one place there was an unfathomable chasm. Once Nandinī, the famous cow of Vasiṣṭha, fell into it. At this the sage invoked aid of Sarasvatī, who filled it with water and delivered the cow. Next day the sage requested Himalaya to fill it up. Himalaya deputed his younger son Nandivardhana, who was carried here on the back of a mighty serpent named Arbuda, and the chasm was filled by this Nandivardhana mountain. Vasiṣṭha became so much pleased with the services of Arbuda that he gave a boon to the effect that Nandivardhana mountain would henceforth be called Arbuda, and that near its peak a Nāgātirtha, the place sacred to the Nagas, would be famous" ⁶⁰. Jinaprabhasūri also states that Abu was formerly called Nandivardhana, and later it was named Arbuda, being the habitat of the Nāga Arbuda ⁶¹. The Puranic account suggests that originally Abu was largely inhabited by the Nāga tribe, and that there occurred some geological upheaval. The *Mahābhārata* indeed reveals that there was a hole through the earth in the days of yore at Abu ⁶². This probably refers to a chasm or crater of volcano at Abu. The possibility of volcanic eruptions at Abu is further suggested by the name Arbuda, which also means swelling, tremor, polypus or foetus ⁶³. The local people even today believe that Abu shakes every year ⁶⁴.

When Abu came to be known as a Jaina *tirtha* is not definitely known. The *Bṛhatkalpabhāṣya* (circa sixth century A. D.) refers to a *sankhadī*, i. e. picnic or festival, which people used to enjoy in *yātrā* at Prabhasa or Abu ⁶⁵. Jinaprabhasūri informs that Ācārya Susthitasūri went on a pilgrimage to Astāpada from Arbudacala ⁶⁶. An inscription of 1370 A. D. even says that Mahāvīra also visited the Abu region during his tours as a monk ⁶⁷. According to the Jaina *Pattāvalī*, Udyotanasūri went on a pilgrimage to Abu in 994 V. S. (937 A. D.) ⁶⁸. These references apparently show that Abu was a sacred Jaina place, and hence there were erected Jaina temples. Another reason for building activity is its attractive hill-top.

From Abu Road a straight pathway leads to the foot of the Abu mountain, and thence by a winding

pitch-road is arrived the plains of Abu. Here, one is amazed by finding himself almost in a new world—"an island floating in air." This table-land is walled on all sides by abrupt and lofty cliffs, contains villages and hamlets, is ornamented by a lake and by more than one rivulet of water, and wears a coronet of mountain peaks. One of the villages here is called Dilwara or Delvādā, which lies one and a half miles away from Mt Abu and is reached from the latter place by a pitch-road. In the village are the world famous temples of Abu. Since there were many temples in this area, the place came to be known as Devakulapāṭaka or Devalapāṭaka (a region of temples),⁶⁹ and it was most probably from Devalapataka that the present name of Deulavādā or Delvādā was derived. At present there is a group of five Jaina temples, all situated very close to each other. Of these, only the Vimalavasahī and the Lūnavasahī come under the survey of this work.

Taranga—Taranga is a sacred hill of the Jains. It is situated 35 miles northeast of the Mehsana district of Gujarat. Taranga is also a Railway Station whence the Taranga hill lies at a distance of three miles only. At present the hill is approached from its foot by a paved road which passes through scrubs and trees and opens at length in a long basin, in the middle of which and surrounded by an extensive paved courtyard stands the temple of Ajitanatha.

Taranga is also called Tārāpura, Taraura, Tārāvaranagara, Tāranagiri, Tāragiri, Tārana-gadha, Tārangakapārvata, Tārangānaga, Taranga-kagiri, Tarangadha and Tāranadurga.⁷⁰ Among one hundred eight names of Shatrunjaya enumerated by Dhaneśvarasūri Tārāgiri (Taranga) is one.⁷¹ As for the origin of the name of Taranga, Nyayavijaya has pointed out that in the 15th century A D Taranga was called Tāranadurga, and it was from Tāranadurga that the term Tāranagadha, then Taragadha, and finally Taranga was derived.⁷² Forbes has suggested that the name of Taranga is derived from Taruna Mātā whose temple exists on the hill.⁷³

It is a *siddhakṣetra*, as here were liberated Varadatta, Varanga, Sāgaradatta and three and a half crore Munis.⁷⁴ During the historical period

Vatsarāja (Pratīhāra) built a shrine of the Buddhist goddess Tārā at this place and hence the place was called Tārāpura. Later Vatsarāja is said to have accepted Jaina religion and erected there a shrine to Siddhāyikā, the Yaksi of Mahāvīra. Some time afterwards the shrine fell into the hands of the Digambaras, who continued to hold its possession until they were ousted by Caulukya Kumārāpāla, who ordered his Dandanāyaka Abhaya to adorn it with a temple of Ajitanātha.⁷⁵ It appears that formerly Taranga was a Buddhist site, and then it was occupied by the Digambaras and the Śvetāmbaras respectively. That Taranga was a Buddhist site is also known from the discovery of an image of the Buddhist goddess Tārā from this place.⁷⁶ About the sanctity of this place Hemacandra writes that "in religious merit it equals Shatrunjaya."⁷⁷

Girnar—Girnar or Girinar is one of the most sacred hills of the Jains, lying four miles east of Junagadh, Gujarat. This is the highest hill in Gujarat, rising to a height of about 3470 ft above the sea-level. In the Junagadh inscription of Rudradaman Girnar is referred to as Girinagara,⁷⁸ and it has been suggested that it was from Girinagara that the present name of Girinar or Girnar was derived.⁷⁹ In the *Purāṇas* Girnar is referred to as Ujjayanta, Ujjanta, Udayanta, Durjayanta and Vajrayanta,⁸⁰ while in the inscriptions it has been called Urjayat.⁸¹ Hiuen Tsang calls it Yuh-chien-to (Ujjanta),⁸² which, according to Cunningham, is the Pali form of the Sanskrit Ujjayanta.⁸³ Another name applied for Girnar is Raivata or Raivataka.⁸⁴ In the Junagadh inscription of Skandagupta dated 457 A D Raivataka and Urjayata are mentioned separately.⁸⁵ This obviously indicates that Raivataka and Ujjayanta were names of two different hills at Girnar, but later they seem to have been regarded as identical names of Girnar hills.⁸⁶

Girnar has been regarded as a sacred hill by the Hindus, Buddhists and Jains since ancient times.⁸⁷ According to the *Gīranāra Mahātmya*, Prabhāsakṣetra and its vicinity on the south sea-shore of Saurashtra are the holiest of all the places of Hindu sanctity, but Girnar or Vastrāpatha, as it is called, is holier still by some almost infinitesimal amount.⁸⁸ Girnar is also included among the five most sacred

places of the Jainas.⁹⁰ The antiquity of Girnar as a Jaina site may be traced to the time of Neminātha, the 22nd Tirthankara, as three of his *kalyāṇakas*, viz. *Dikṣā*, *Kevalajñāna* and *Nirvāna*, are known to have taken place at this place.⁹⁰ Kṛṣṇa's sons, Sāmbakumāra and Pradyumna, and the latter's son Anuruddha and seventy two crore seven hundred Jaina Munis are also said to have obtained liberation here.⁹¹ Historically, however, Girnar came to be known from the time of the Mauryan king Candragupta.

Girnar has six distinct peaks separated by deep ravines. the highest of these is dedicated to Gorakhanātha, and the remotest to Kalka.⁹² To ascend these peaks there is an arrangement of steps cut in the living rock. After an ascent of nearly 2000 steps and covering a distance of about a mile is reached the point where the shoulder of the mountain terminates in a bare cliff consisting of gigantic masses of black and isolated granite rock. On the summit of the cliff stands on different levels a group of five Jaina temples of which only the Neminātha and the Adinatha (Vastupālavihara) temples come under the survey of the present work.

Shatrunjaya—Shatrunjaya, a hill lying beside the town of Palitana in the Bhavnagar district, is the holiest Jaina *tīrtha* in Gujarat. It rises to a height of nearly 2000 ft. above the plains. Among the five most sacred hills of the Jainas the name of Shatrunjaya is also included.⁹³ It is sacred to the memory of Adinātha, who patronised it more than any other place, visiting it ninety nine *purvas* of times before his *Nirvāna*.⁹⁴

It is known by different names. Dhaneśvarasūri, who wrote a *Māhātmya* on Shatrunjaya, calls it by one hundred eight names.⁹⁵ In this list the names of Abu and Girnar are also included. This description appears to be of the eulogy type, for the above two hills are not linked but stand far apart from each other. Jinaprabhasūri calls it by twenty-one names, five of which were forgotten during the course of time.⁹⁶

About the sanctity of this place Dhaneśvarasūri writes. "whatever purity may be obtained in any other artificial places of pilgrimage tours, groves,

mountains etc., by prayers, penances, vows, gifts and study, tenfold as much is obtained in Jaina places of pilgrimage, a hundredfold as much at the *chaityas* of the Jambu tree, a thousandfold as much at the eternal Dhātuki-tree, at the lovely *chaityas* of Pushkaradvīpa at Mt. Anjana. Yet tenfold more is acquired at Nandisvara, Kundālādri, Manushottarapurvata, proportionately ten thousandfold more at the Vaidhara, Sammetadri, Vaidhaya, Meru, Raivata and Ashtāpada. Infinitely more, however, is obtained at once by the mere sight of Satrunjaya."⁹⁷ Forbes states that "Satrunjaya is one of the most ancient and most sacred shrines of the Jaina religion. It is described as the first of places of pilgrimage, the bridal hall of those who would marry everlasting rest, like our own sacred Iona."⁹⁸

Shatrunjaya is a *siddhakṣetra*, as here were liberated three sons of Paṇḍu and eight crore Dravida kings.⁹⁹ After his initiation into the Order of Neminātha, Gautamakumara obtained salvation at this site.¹⁰⁰ Puṇḍarika, who was the first Gaṇadhara of Ṛṣabhanātha, performed penances and obtained emancipation at this place.¹⁰¹ A well-preserved marble image of Puṇḍarika dated 1064 V. S. (1007 A. D.) may also be seen in worship there.¹⁰² The holy mountain of Shatrunjaya was visited by a large number of accomplished sages such as Ṛṣabhasena, and except for Neminātha all the Jinas from Nābheya to Vardhamāna visited this place.¹⁰³

Shatrunjaya is an isolated hill rising gently from the plains into twin summits linked together by a shallow valley. After a toilsome ascent of about two and a half miles upon the shoulder of the mountain is arrived at the sight of the island-like hill, which is formed of rocks of very beautiful colour and is adorned with numerous Jaina temples. The total flight is completed into two stages, the first by an ascent of about 2500 steps cut in the living rock and the second by an unpaved footpath. At present there are more than a hundred temples built into fortified walls called *tunks*. The northern summit called Nava-tunk consists of nine *tunks* of which the Caumukha-tunk is the most imposing one. The valley comprises two *tunks*, viz. Motisāha and Bālābhāi, and has terraces and gardens. The temples on the southern summit are going by the name of Dadāji or Ādīśvara Bhagavāna *tunk*. The

Ādinātha-tunk in the western end of this pinnacle is the oldest one at Shatrunjaya. It is here that the pious Jains have concentrated their utmost attention in building and rebuilding the temple of Ādinātha. As a result of several repairs the originality of this temple is almost completely obliterated. This is the only temple at Shatrunjaya which belongs to our period.

Vadnagar—It is an old city lying beside the Vadnagar Railway Station in the Mehsana district of Gujarat. It was called Camatkārapura in the Kṛtayuga, Ānartapura in the Tretāyuga, Anandapura in the Dvāparayuga and Vṛddhanagara in the Kaliyuga.¹⁰⁴ In the *Nisītha Cūṛṇi* it is mentioned as Akkatthali (Arkasthali).¹⁰⁵ Hiuen Tsang also makes mention of the town of O-Nan-to-pu-lo (Anandapura).¹⁰⁶ On the basis of the *Markandeya Purāṇa* it has been suggested that Anandapura was named after Anandēśvara Śiva to whom the town was sacred.¹⁰⁷ According to the *Vadnagar Prāśasti* of Kumārāpala, the town was named Anandapura since it was the bestower of joy during the whole four ages.¹⁰⁸

During his visit to this town Hiuen Tsang reports that "the population is dense, the establishments rich. . . There are several tens of Deva temples, and sectaries of different kinds frequent them."¹⁰⁹ The richness of town is also indicated from the fact that it was called a *śīhalapattana*.¹¹⁰

The town was a stronghold of the Nāgara Brāhmaṇas. This is apparently known from the *Vadnagar Prāśasti* of Kumārāpala wherein it is mentioned that Kumārāpala caused a rampart to be built for the protection of this "Brāhmaṇa-town."¹¹¹

The literary evidence traces the association of the Jains with this site to the time of the Maṭrakas, as in 454 or 467 A.D. Dhaneśvarasūri read *Kalpasūtra* before king Dhruvasena to console him on the death of his son.¹¹² But the archaeological testimony represented by a temple of Ṛṣabhadeva does not carry us prior to the 10th century A.D.

At present the fortified town of Vadnagar is dirty and the establishments poor. Towards the east end of the town is a large lake which is the chief

attraction of the town. Besides, there are some monuments of historical importance of which the Amthermātā temple group, the two *kīrti-toranas* and the temple of Hathakeśvara Mahādeva are noteworthy. The two *kīrti-toranas* are the masterpieces of Indian art and architecture. In the centre of the town may also be seen an old Jaina temple dedicated to Ṛṣabhānātha.

Than—It is situated about two and a half miles north of Than Railway Station in the Surendranagar district of Gujarat. Than derived its "present name from Sanskrit *sthan* 'a place', as though it were the place hallowed above all others by the residence of devout sages, by the excellence of its city and by its propinquity to famous temples such as that of Trinetraśvara, now called Tarnetar, the famous temple of the Sun at Kandola, and those of the Snake-brethren Wāsukī and Bandukā. Nor is Than famous in the local tradition only, one of the chapters of the *Skanda Purāṇa* is devoted to Trinetraśvara and the neighbourhood, and this chapter is vulgarly called the *Thān Purāṇa* or *Tarnetar Mahātmya*. . . Here we learn that the first temple to Sun was built by Rājā Māndhātā in the Satya Yuga. Than was visited also by Kṛṣṇa and his consort Lakṣmī. . .

Modern tradition only carries us back as far as the Bābriyas, who ruled here until driven out by the Paramaras, who were expelled by the Kāthīs, who in their turn were dispersed by Shujaat Khān, Subāhdar of Gujarat, and were succeeded by Jhālas."¹¹³

Though we get ample information about Than in the Brahmanical literature, the Jaina literature is silent, and except for a ruined small Jaina temple situated on a hillock, nothing of Jaina's is known from here. When Cousens visited this place there were two Jaina temples standing very close to each other,¹¹⁴ but now one of them has gone and the other is in a very ruinous condition.

Ghumli—Ghumli or Gumli, the site of ancient Bhūmilikā,¹¹⁵ lies 33 miles northeast of Porbandar in the Junagadh district of Gujarat. It is situated in a valley towards the north-eastern end of the Barda hills. Bounded on the south and

east by the gorges of the valley and concealed from the north by a low ridge it is approached through a narrow passage only from the northwest. It is enclosed on the east, north and west by a substantial rampart, the walls of which are carried up the summit of the mountain where is a fortified citadel, now entirely deserted but for wild beasts ¹¹⁶

Ghumli was the seat of the Jethavas from the 10th to the 14th century A. D ¹¹⁷ Once Ghumli distinguished as a capital city in the peninsula, but now it is a wreck. However, there are some buildings, which bespeak of the grandeur of the old city. The first and foremost among these is the Navalakha temple, a name indicative of the fact that the building costs nine lakhs. Among other edifices are to be included the Ganapati temple, Jethani Vāva, Ramapola and Vaniāvasi, the last one being a Jaina temple. The Vaniāvasi is the only building at Ghumli which comes under the survey of the present work. Unfortunately the temple is wholly gone, only its photographic record is available.

Kanthkot—It is situated 31 miles from Bhachau in the Kutch district of Gujarat. According to Shah, Kanthkot probably derived its present name from Kanthadanātha, the name of a Yogī, who lived there in the days gone by ¹¹⁸. In the *Prabandhacintāmanī* it is referred to as Kanthādurga, ¹¹⁹ while in the *Jagadūcarita* it is mentioned as Kanthānagarī ¹²⁰. It is also taken to be the same as Kanbhkot of the Muhammadan writings, described as a dependency of Kutch ¹²¹.

Kanthkot seems to be a highly protected stronghold during the Caulukya period, as Mūlarāja I took shelter here when he was conjointly attacked by the kings of Sapādalaksa and Tilangadeśa ¹²². When Bhīma I found it difficult to check the Muslim advance, he removed his family to Kanthkot ¹²³. At this place also lived the ancestors of Jagadū, ¹²⁴ who were rich Śrīmalī Vaniks of Rajasthan. But this important military stronghold is now deserted like anything, and instead of rich merchants and traders there are living poor with their huts called 'darabāras' ¹²⁵.

There is an old fort on the top of an isolated rocky hill about three miles in circumference, the

walls of which are built of massive stone blocks repaired at many places by smaller stones. On the hill stand two temples of archaeological interest, viz. the Solathambā and the Sūrya temple. The Solathambā is a Jaina temple of our period. Probably it derived its present name from the number of pillars in the *rangamandapa*, comprising sixteen in all.

Bhadreshwar—It is a small village on the sea-coast, lying about 32 miles southwest of Gandhidham and 21 miles from Anjar Railway Station in the Kutch district of Gujarat. It is identified with Bhadrāvati of the *Mahābhārata*, it was the capital city of Yuvanāśva and here was caught the *Aśvamedha* horse of the Pāndavas ¹²⁶. Writing the history of the city of Bhadrāvati Burgess suggests that when the Solankī Rājapūtas of Bhānagadha conquered this region, they changed the name of the city to Bhadreshwar ¹²⁷. Sarvānandasūri, who gives a vivid picture of this city, also calls it Bhadreshwar ¹²⁸.

During the historical period, however, the city of Bhadreshwar did not come into prominence until the time of the Solankīs. Since Bhadreshwar was an important military base, Bhīma built a fort there ¹²⁹. When this fort was destroyed by Pithadeva of Pāradeśa, Jagadū built a new one ¹³⁰. Apart from the military base, it was an important centre of trade and commerce. Bhadreshwar was also a sea-port, and Jagadū accumulated much wealth from this port by importing and exporting commodities to the distant lands ¹³¹. It was of course the suitable economic condition of the city that Sola, the father of Jagadū, migrated to this place from Kanthkot. ¹³²

The association of the Jainas with Bhadrāvati is traced to the Vīra *Nirvāna* era 23 when Devacandra built a temple to Pāravanātha in the centre of the city ¹³³. But no remains of this temple exist now.

The site of this ancient city extends to the east of the present village, but most of the area has been dug over for building stone. What now remains are the Jaina temple, the pillars and part of the dome of the Śiva temple of Dudā, the Vāva close by it, two mosques and a fragment of the temple of Āśāpurī. ¹³⁴ Of these the Jaina temple alone comes under the purview of the present study.

Sejakupur—It is an old village lying 14 miles southwest of Sayla Railway Station in the Surendranagar district of Gujarat. About the establishment of the village it is said that when the Guhil Rājapūtas were expelled from Kharagadha in Marwad by the Rāthoras about 1240 A. D., they migrated to Saurashtra under the guidance of Sejaka, who was then their ruler and founded Sejakupur near the old village of Śāhapura.¹³⁵

In old days the Junagadh-Wadhwan trade-route passed from here, and the merchants, who frequented this place, might have raised a large sum for erecting some beautiful temples there. There are at present three temples in the village. Two of these are Hindu and one belongs to the Jaina religion. The Hindu temples called Navalakhā temple and Śiva temple stand facing each other, while the Jaina temple lies on the western outskirts of the village, about 300 ft to the south of the Navalakhā temple. The Guhils had nothing to do with these temples, for it will be too late a date for them. The Navalakhā temple, for which the name of the village is justly famous, is a grand and highly ornate edifice, while the Jaina temple, though small yet equally ornate, is a neglected one, so much so that during recent years the temple was wholly destroyed and its building material carried away by the villagers.

Sarotra—It is a small village lying one and a half miles west of Sarotra Road Railway Station in the Banaskantha district of Gujarat. It is only six miles away from Candrāvātī, the capital city of the Paramāras. Candrāvātī was not only a political centre but also an economic centre, for the ancient Ahmedabad-Ajmer trade-route passed from here. This might have considerably raised the material prosperity of the city and its neighbourhood. This is clearly evident from the existence of a magnificent Jaina temple at Sarotra, the site lying very close to the trade-route.

Hīravijayasūri, the preceptor of Akbar, once spent his rainy season here and imparted religious injunctions to the Bhīllas, who afterwards became the followers of Jaina faith.¹³⁶ During his visit to this place Burgess explored here a ruined Jaina temple with 52 *devakulīkās*. From the number of

spires on the corridors and the flag-staffs hoisted on them it received the name of Bāvanadhvaja Jinālaya.¹³⁷ At present, however, only its photographic record is available. It is surprising that James Tod, who was an earlier visitor to this place, escaped this temple.¹³⁸

Maini—It is situated on the sea-coast, about 25 miles northwest of Porbandar in the Junagadh district of Gujarat. Miani is an old village, as here are found temples of the Gop class. The site is famous for Harsata Mātā whose shrine is located upon the hill on the other side of the creek from the village. According to the local tradition, this Mātā, so long as she sat perched up aloft there, looking out to the sea, lured unfortunate mariners on to shipwreck on the shore beneath.¹³⁹ Once upon a time, however, a certain individual induced her, after terrible sacrifices on his part, to come down the hill and take up her abode below, where she could not look upon the sea and where a new temple was built for her.¹⁴⁰ From the traditional account it appears that Miani was a sea port, and the export and import of goods from this port must have been a great source of income to the people in this part of the country. The rich condition of the locality is also demonstrated not only by the existence of many small temples of the Gop class but also by the large-sized temples of the Solankī period. Of the latter group there are two temples in the village, beside the one built to Harsata Mātā. One of these is dedicated to Nīlakantha Mahādeva, and the other is a Jaina temple, now deserted and weather-worn.

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CHAPTER III

DESCRIPTION OF TEMPLES

As has been seen in Chapter I there were erected a large number of Jaina temples in Gujarat during the period under review, but the majority of these temples were destroyed during the course of time. There were various factors responsible for the spoliation of these temples. First of all is the natural one. When the temples once go out of worship there starts growing of plants which penetrating the temples cause fissions, and consequently the monuments soon fall down and become a jumble of stone and plant. This invites the people who are in need of masonry, and they ignoring the importance of the monument carry away the building materials, sometimes leaving nothing at the site. This creates problems for us to locate a certain monument at a certain place, which once existed there. The temples which are situated near the sea-coast have considerably suffered from environment. Owing to the salt laden waves from the ocean the temples here have become defaced. The heavy rainfall produces moss and lichen, which also damage temples. Sometimes the terrible earthquakes too created havoc and violently pulled down monuments. A devastating earthquake with its epicentre in Kathiawad occurred at the beginning of the 19th century.

Secondly, the foreign and continental invasions have considerably damaged the temples. In this respect the Muslims are to be mostly blamed. They not only destroyed the Jaina and Hindu temples alike but plundered them ruthlessly and converted them into mosques.

Thirdly, the internal disturbances have also caused damages to the Jaina temples. The Solankī king Ajayapāla being a bigoted Śaiva persecuted the Jainas and destroyed their temples.

Fourthly, the Jaina temples have also suffered from the philanthropic outlook of the Jainas. It is a very common practice among the Jainas to have a temple or sculpture built or rebuilt, for it is believed that by doing so they fulfil a religious need, which is meritorious here and hereafter. It is generally found that wherever the sculptures or the decorative designs are effaced, they are retouched during the repairs, and if some parts are broken off they are replaced by new ones. Even the repair is done so skilfully that sometimes it becomes very hard to differentiate between the old and new works. At some places the temples are covered with white lime, while at some other places they are coated with white pigment. The ceilings of some temples are painted. These produce a bewildering effect and conceal the originality of the temples. However, in spite of the little damages caused by the Jainas their contribution to preserve temples is by no means less. Indeed, it is the result of their philanthropic attitude of preserving monuments that the Jaina temples are well preserved to this day, retaining of course many restorations and alternations. For this praiseworthy work the Jainas should be congratulated.

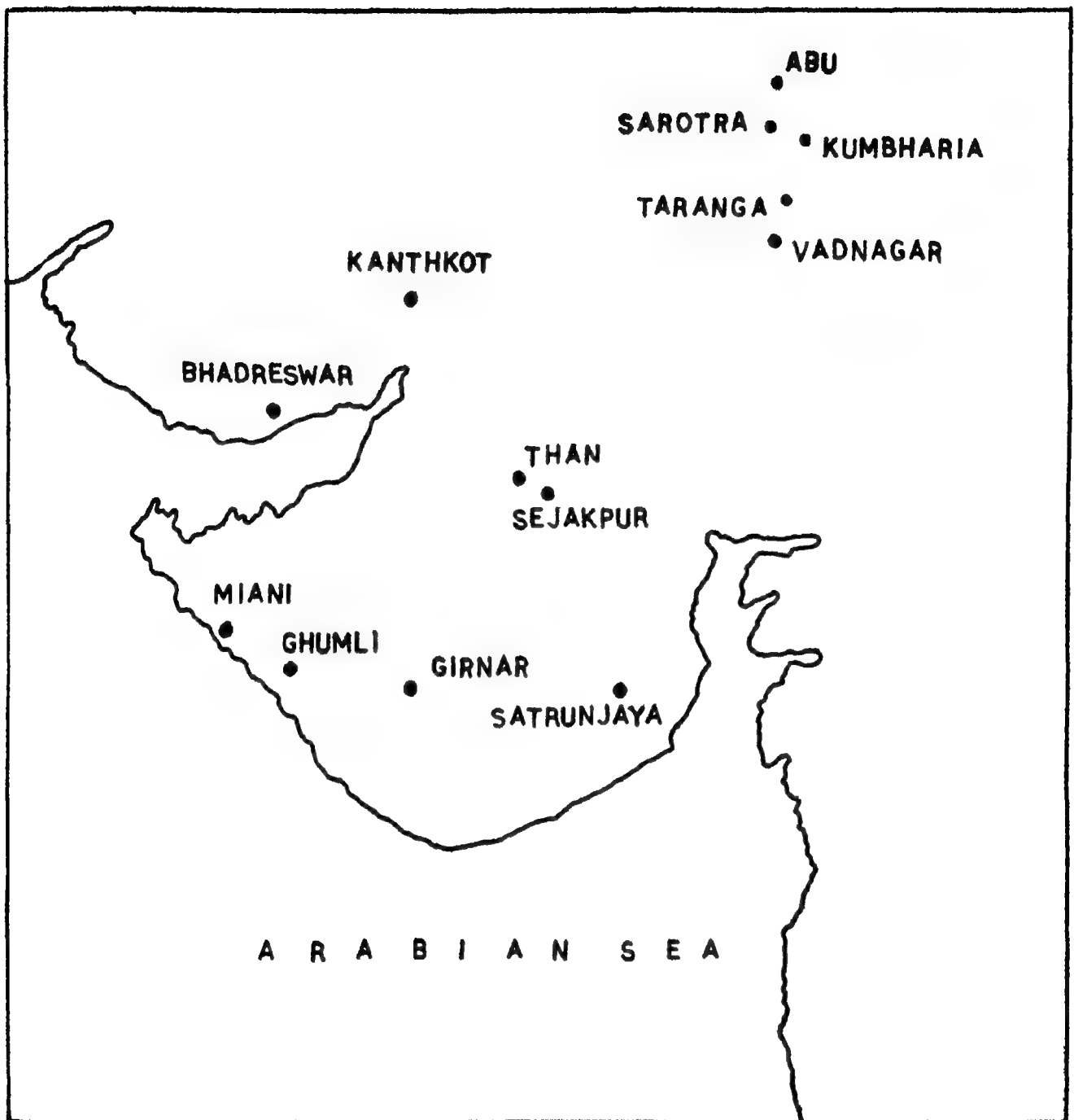
In all there are nineteen temples located at as many as thirteen sites (Text Fig 1). For convenience the temples are described here in the chronological order, but where there are more than one temple, all the temples of that site are described at one place, putting only the earliest one in the general chronological order, while the remaining temples follow the chronological sequence at the site. Below is given a detailed description of these temples one by one.

VADNAGAR

ĀDINĀTHA TEMPLE

It consists of a *mūlaprāsāda*, a *gūḍhamandapa* and a *mukhamandapa*, the whole standing on a *jagati* which is approached from the east by a flight of steps. The *jagati* also supports two *devakulikās* facing the temple, which once probably had the

images of Yakṣa and Yakṣī of Ādinātha. The temple faces east. Of the temple, only the *pīṭha* and *vedībādhā* are original (Fig 1), the rest including the whole of *mukhamandapa* are later additions.



1. Map of Jain temple sites of Western India

Mūlaprāsāda

Tryaṅga on plan it consists of a *bhadra*, *pratiratha* and *karna*,¹ the *bhadra* being the longest and the *pratiratha* the shortest. Between the *karnas* and *pratirathas* are *salilāntaras*.

The *pīṭha* comprises a short *jādyakumbha* adorned with fine *caitya*-arch pattern, an *antarapatra* and a *grasapattī*. The *grasapattī* depicts bold and vigorous *grāsamukhas* (*kīrtimukhas*) spewing pearl festoons tied in loops, its upper surface is treated like a *cippikā* ornamented with usual *caitya*-arches. The *vedibandha* consists of five members, namely *khura*, *kumbha*, *kalāṣa*, *antarapatra* and *kapota*. The *khura* is divided into two belts, the lower showing diamond-shaped rosettes, and the upper being plain. The *antarapatra* is decorated with stepped diamonds. The *kapota* shows incision of lotus petals on the underside and the decoration of usual *caitya*-arch enrichment on the upper side.

The original door of the sanctum, now preserved in the subterranean cella beneath the sanctum, is of the *catuṣśākhā* type, consisting of *patra*, *rūpa*, *rūpastambha* and *rūpa*. At the base of the *patraśākhā* stands a female figure carrying water pot. The *rūpaśākhās* bear figures of musicians and dancers. Below, the *stambhaśākhā* displays a standing female figure carrying water vessel, above, it successively carries four images of two-armed *lalitāsana* goddesses. The goddesses hold *varadamudrā* and pitcher in their hands, but in one instance she bears sword and fruit. The *stambhaśākhā* is topped by a ribbed round capital consisting of torus and *padma*. The *uttaranga* continues the decorations of the *patraśākhā* and the inner *rūpaśākhā*, but above them it bears a sculptural panel depicting five images of *padmāsana* Jinas in projecting niches and four images of *kāyotsarga* Jinas in alternate recesses.

The *udumbara* is a later addition. The doorframe has been painted during recent years, so that all its grandeur is vanished.

Gūḍhamanḍapa

Articulated at the frontal *karna* of the sanctum, the *gūḍhamanḍapa* shows intact only two rear buttresses. Its *pīṭha* and *vedibandha*, which are but the continuum of those of the sanctum, are intact only upto the lateral entrances. Inside the *gūḍhamanḍapa* are now preserved two *saparikara* images in white marble of *kāyotsarga* Jinas (Fig 3) unearthed from the nearby debris during recent years. Both these images are very much alike and bear an inscription of V. S. 1312 (1255 A. D.)²

Devakulikās

Tryaṅga on plan the *devakulikās* have old remains in the *pīṭha*, *vedibandha* and *janghā*. The *pīṭha* is made up of a *bhīṣṭa*, a *jādyakumbha* decorated with usual *caitya*-arch device and a plain fillet with *cippikā* above. The *vedibandha* consists of a *khura*, a *kumbha* bearing *caitya*-arch ornament on the *bhadras*, a *kalāṣa*, an *antarapatra* decorated with stepped diamonds and a *kapota* carved with *caitya*-arch motif. The *janghā* is plain but for the sculptured niches on the *bhadras* and a *grāsapattī* on the top. Each of these niches contains an image of four-armed *lalitāsana* god or goddess framed between two segmented circular pilasters and surmounted by a *caitya*-arch pediment. The image on the south wall of the southern *devakulikā* is identifiable with goddess Cakreśvarī, while that on the east may be identified with Ambikā. The image on the east wall of the northern *devakulikā* is of Yakṣa Brahmasānti, while that on the north is mutilated.

THAN**JAINA TEMPLE**

This is a small ruined temple with the sanctum alone having survived (Fig 2). It faces north. From the remains of a few foundation layers it appears that originally the temple had a *manḍapa* in its front.

About 7ft high the sanctum is square on plan and is built of hewn blocks of rectangular ashlar. Its cubical wall has no *ratha*-projection.

In elevation it shows *pīṭha*, *vedibandha*, *janghā*, *varandikā* and *phāmsanā*. The *pīṭha* consists of only two plain *bhīṣṭas*. The *vedibandha* has a *khura*, a

kumbha decorated with crude half diamonds, a *kalāśa* and a *kapota* adorned with *caitya*-arch motif. The *janghā* consists of two registers and is plain. The *varaṇḍikā* pertains to a ribbed eave-cornice. The pyramidal type of *phāmsanā* roof consists of three tiers,³ each resembling an inverted *padma* ornamented with rosette-marked half diamonds and *caitya*-arches. One of these tiers and the crowning members have gone now.

The door of the sanctum is of the single-*śākhā* variety. The *udumbara* shows a square projection carved with an inverted crescent in the centre and a projecting *kīrtimukha* spewing creepers on each side. The jamb is sharply relieved with foliate scrolls. At the base of the jamb stands a female figure carrying water jar. The *uttaraṅga* continues the scroll-work of the jamb but is interrupted in

the centre by the *lalāṭabimba* which depicts a *padmāsana* Jina in meditation.

The interior of the sanctum displays four pilasters at the four corners, supporting a ceiling on a square frame of architraves. The base of the pilasters is composed of a *khura*, *kumbha* and *kalāśa*, their shaft is plain, and the capital has a cushion shaped *bharanī* surmounted by roll brackets. The architraves are plain. The ceiling is made by cutting off the corners, comprising three tiers of nine slabs, the central slab bearing a full-blown crude lotus flower having two rows of petals. In the south wall there is a small niche, now blank.

The temple was probably dedicated to Ambikā, whose image the sanctum once contained*. At present this image is lying outside the sanctum and is sadly damaged.

DILWARA (ABU)

VIMALAVASAHI

This temple (Text Fig 2) is a *nirandhāra-prāsāda* consisting of a *mūlaprāsāda*, a *gūḍhamandapa* with lateral entrance porches, a *mukhamandapa* and a *raṅgamandapa*, the whole standing in an oblong courtyard (128 ft × 75 ft inside) surrounded by a row of 52 *devakulīkās* with a colonnaded corridor. Outside this and in the same axis as the sanctum and its three halls is a domed *balānaka* facing which is a portrait gallery called *hastīśālā*. The temple faces east.

Mūlaprāsāda

It is *tryaṅga* on plan, the *bhadra* being the longest and the *pratiratha* the shortest. An offset flanked by recesses separates the sanctum from the *gūḍhamandapa*.

In elevation it displays *pīṭha*, *vedibandha*, *janghā*, *varaṇḍikā* and *phāmsanā*. The *pīṭha* consists of a *bhīṭṭa*, a *jādyakumbha*, a *karnikā* and a *paṭṭikā* underlined with a projected band carved with *caitya*-arch pattern. The *vedibandha* is made up of a *khura*, a *kumbha* decorated with half diamonds, a *kalāśa*, an *antarapatra* and a *kapota* adorned with *caitya*-arches. The *janghā*, divided into two registers by a plain fillet and surmounted by a similar fillet, is plain but for the projecting sculptured niches on

the *bhadrās*. The niches contain *saparīkara* images in white marble of Jinās seated in *dhyānamudrā*. The *varaṇḍikā* consists of two *kapotas*, each decorated with *caitya*-arches. The *phāmsanā* is composed of nine tiers and is surmounted on top by a fluted bell with *kalāśa* and *bijapūraka*. The bells also appear in the cardinal directions, but here they are accompanied by rampant lions. At the base of the *phāmsanā* are sculptured niches containing images of *padmāsana* or *kāyotsarga* Jinās. The whole of the exterior is now plastered up with white lime.

The doorframe of the sanctum is of the *dvīśākhā* variety. It consists of a *patraśākhā* decorated with foliate scrolls and a plain *stambhaśākhā* flanked by a band of diamonds and beads. The *udumbara* shows a semi-circular projection carved with stemmed lotus in the centre, a projecting *kīrtimukha* on each side of it and diamonds on either extremity. The *uttaraṅga* repeats the scroll-band of the jamb and has a seated Jina as the tutelary image. In front of the door is a *candraśīlā* which consists of an *ardha-candra* tied on both ends with *gagaraka*, conch and lotus stem and flanked in turn by a *talarūpaka*. The door appears to have been restored during later times.

Inside the sanctum is a *saparīkara pañcatīrthī* image in white marble of Ādinātha seated in *dhyāna*-

mudrā on a pedestal. This image is not an original one but was installed during the restoration carried out in 1822 A D.⁶ The original image⁷ is now preserved in *Devakulika* 20. In the sanctum is also placed a statue of Hiravijaya installed in 1604 A D.⁷

The buffer wall between the sanctum and *gūdhamaṇḍapa* contains two niches, each having a marble image of Jina seated in *dhyānamudrā*.

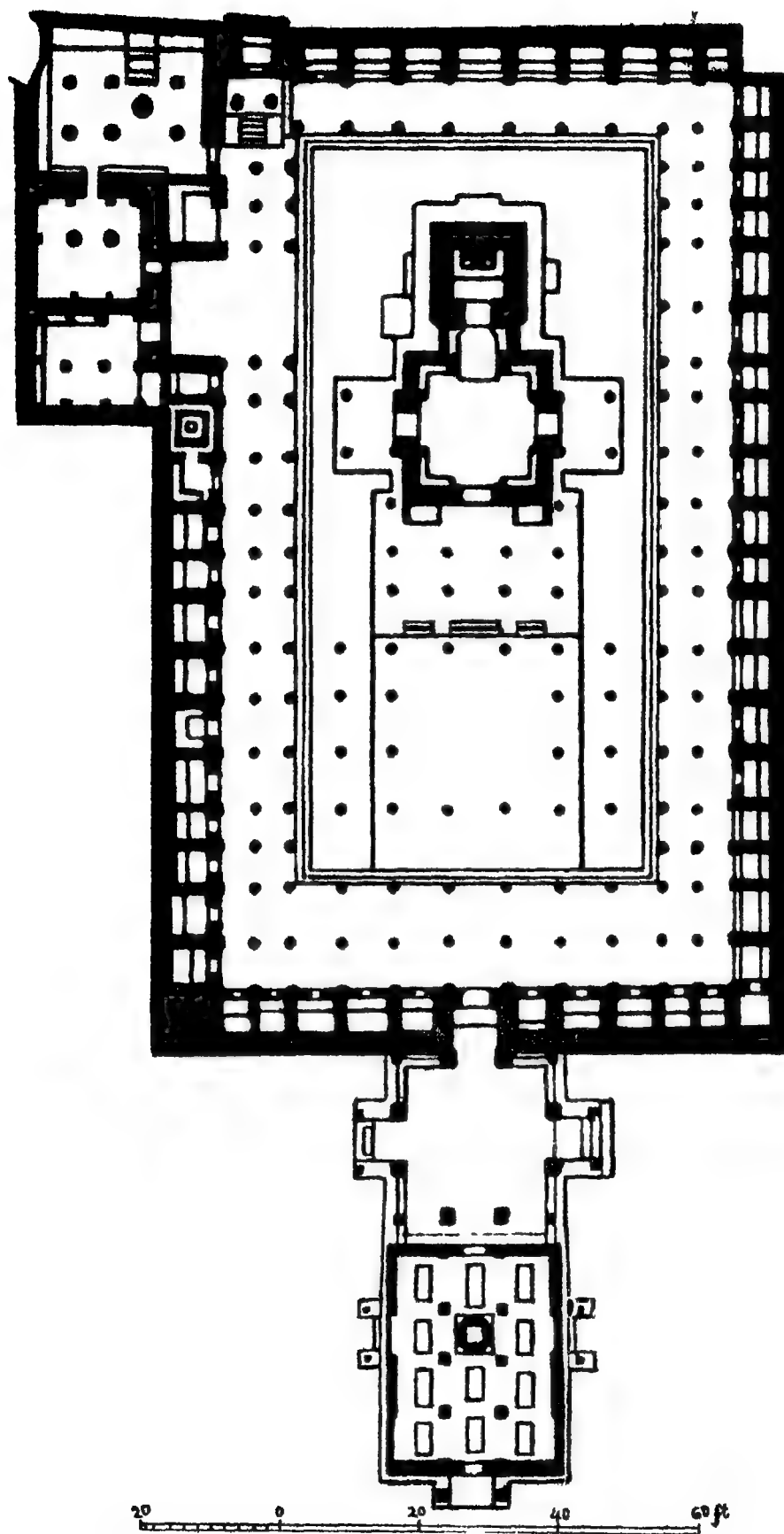
Gūdhamaṇḍapa

It is *dvayaṅga* on plan with a *salilāntara* in between. The *bhadra* is plain, while the *karna* is broken into three planes. It shares its *pīṭha* and *maṇḍovara* with the sanctum and has a *phāṃsanā* roof of the similar type as seen in the sanctum, but the sculptured niches of which only the pediments now remain are present only in the cardinal directions. The whole of the exterior here also is plastered up with white lime.

The *gūdhamaṇḍapa* is entered through an ornate door from the front as well as from each side. The front (eastern) doorframe is of the *ṣaṭśākha* variety, consisting of *patra* decorated with lotus scrolls, *rūpa*, again *rūpa*, *rūpastambha*, *rūpa* and again *rūpa*. The lower part of the jamb is occupied by a framed figure of four-armed standing goddess (Rohiṇī on proper right and Vairotyā on proper left) accompanied by two female *caurī*-bearers and a female carrying water vessel. Above this the *rūpastambha* successively bears five sculptures of four-armed *lalitāsana* goddesses, while the *rūpaśākhās* carry figures of female attendants, four flanking each goddess. The *udumbara* is divided into two registers. The lower register displays mouldings of *khura*, *jādyakumbha*, *karnikā* and *gīṣapattī*. The upper one shows a semi-circular projection carved with stemmed lotus in the centre, a projecting *kīrtimukha* on each side of it and a sculptured niche on either extremity. The niches depict Sarvānubhūti on proper right and Ambikā on proper left, both having four arms and seated in *lalitāsana* with four female attendants. The *uttaraṅga* is also divided into two registers. The lower register shows a *ghatapallava* capital with three recessed angles topping the jambs on either end, while the space in between them is filled with the scroll-band carried over here from the jambs and a row of Mālādharas facing the *lalātābimba* which represents a four-armed *lalitāsana* goddess mounting a lion.

The goddess holds *trifūla*, *pāṭa*, *varadamudrā* and fruit and may be identified with Yakṣī Mānasī. The upper register displays seven projecting niches alternating with recesses. The central niche contains an image of Pārśvanātha seated in *dhyānamudrā*, while the other niches bear images of four-armed *lalitāsana* goddesses, each accompanied by two female attendants. The recesses contain figures of Śrāvakas and Śrāvikās standing with folded hands. In front of the door is a *candraśīlā* which consists of an *ardhacandra* tied on either end with a *gagāraka* and a Kinnar-couple and flanked in turn by two *talarūpakas*.

The lateral entrances of the *gūdhamaṇḍapa* are led through a porch (Fig 4) which is approached from the courtyard by a flight of four steps cut across the *pīṭha* which is but the continuum of that of the *mukhamaṇḍapa*.⁸ On each side of the stairway is an elephant facing towards inner side. Square on plan each porch consists of two pillars and two pilasters supporting a domical ceiling on a square frame of architraves. The pillars are of the square type, with corners chamfered into three angles. The base is made up of a *khura*, *kumbha* inset with figures of *lalitāsana* goddesses, *kalāṭa*, *antara-patra*, and *kapota* decorated with *carīya*-arch pattern. The shaft is divided into four sections, viz square, octagonal, sixteen sided and circular. The square section is the longest one, the circular being next in length and the remaining two having almost equal length. The square section carries framed figures of four-armed standing gods and goddesses on the four faces. The octagonal section bears eight figures of four-armed *lalitāsana* goddesses. The sixteen-sided section has sixteen figures of Śrāvakas standing with folded hands. The circular section is divided into three horizontal belts, the lower showing figures of Gandharvas and Vidyādharas, the middle representing a band of chain and-bells alternating with tassels and displaying four projecting pendants, and the upper carrying a band of *kīrtimukhas* spewing festoons, the ends of which are clasped below by a band of diamonds and beads. The capital consists of a double-course round fluted *bharaṇī* of *karnikā* and *padma* and a four-armed double-roll bracket. Each arm of the brackets bears carving of creepers on the side face and foliage in the form of pendant on the front.



2 Plan of Vimalavasahī at Abu

The pilasters are five-faceted. Their base and capital are similar to those of the pillars, but the *bharanī* is unfluted here. Below, the shaft bears a framed figure of four-armed standing goddess, while above, it successively carries four figures of four-armed *lalitāsana* goddesses on the central facet and figures of female attendants on the side ones. The outer face of the shaft displays a female *caurī*-bearer below and *Mālādhara*s above. The shaft is surmounted by a *ghatapallava*.

The architraves are divided into two fasciae, the lower being decorated with a band of lotus scrolls issuing from the mouth of a *kīrttimukha* carved in the centre and the upper representing a strip of diamonds. In the centre of their underside is carved in low relief a lotus medallion having two rows of petals.

Of the domical ceiling in the south porch, only the bottom octagonal course is original. Its inner face depicts *ardhapadma* motif on the corner slabs and geese, *kīrttimukhas*, *ardhapadma* pattern or figures of elephants and horse-riders on the cardinal ones, while its underside at each corner shows a vigorous *kīrttimukha*.

The domical ceiling in the north porch is composed of seven courses, the first being octagonal and the rest, circular. The inner face of the first course is carved with *kīrttimukhas*, while its underside at each corner represents a bold *kīrttimukha*. The second is plain. The third is a plain *padma*. The fourth and fifth are *gajatālus*, each topped by a band of diamonds and beads. The sixth is a plain *padma*. The seventh pertains to twelve-foil *kola*. The ceiling slab shows incision of three concentric circles.

The doorframes of the porches (Fig 5) are very similar to each other and correspond to the eastern door of the *gūḍhamandapa*, but *Ambikā* on the *udumbara* is replaced by *Cakreśvarī* and the standing goddesses on the lower part of the jambs of the south porch depict *Rohinī* and *Mānasī*, and those of the north porch represent *Vairoṭyā* and *Mānasī*. The *uttaraṅga* in both the porches is modern. The roof, now plastered up, has a corrugated eave cornice.

The interior of the *gūḍhamandapa* is square, its wall is reinforced by eight pilasters supporting a

domical ceiling on an octagonal frame of architraves. The base of the pilasters consists of a *khura*, *kumbha* decorated with convex-sided half diamonds, *kalāṣa*, *antarapatra* and *kapota*. The shaft of the four pilasters consists of two parts, each showing, from bottom to top, decorations of *kīrttimukha* or *ardhapadma* in semi-circle, *ghatapallava*, foliate scrolls, leaves, saw-tooth pattern, diamonds alternating with beads, and *kīrttimukha*. The shaft of the four other pilasters is octagonal at the base, sixteen-sided in the middle and circular on the top. The capital is made up of a double-course round *bharanī* of *karnikā* and *padma*, surmounted by *kicaka*, *kīrttimukha* or *gajamunda* brackets. The architraves are similar to those found in the porch. A square block from each pilaster, carved with two elephants with their trunks having upraised, introduces the dome which is completed in eleven courses, the first being sixteen-sided and the rest, circular. The first course is adorned with diamonds. The second represents *ardhapadma* pattern in semi-circles. The third is a plain *padma*. The fourth also is *padma* but contains sixteen circular pendants. The remaining courses are plain *padmas*. The ceiling slab is carved with a full-blown lotus flower having one row of petals and two rows of petal-and-buds. Each corner left at the base of the dome is boldly relieved with a large figure of *kīrttimukha*.

At present the *gūḍhamandapa* contains two images in white marble of *Pāṇvanātha* standing in *kāyotsargamudrā*. Both were installed in 1351 A D. Besides, there are two sculptures of *Śrāvakas* and three sculptures of *Śrāvikās* installed in 1341 A D.⁹

Mukhamandapa

Divided into nine bays it is landed up from the *rangamandapa* by three stairways, each comprising three steps. Flanking the stairways are elephants facing towards inner side. Below each stairway is a *candraśīlā* which consists of an *ardhacandra* tied on either end with *śankha* and *gagāraka* and flanked in turn by a *talarūpaka*. The front three bays towards the *rangamandapa* are supported by the nave pillars of the *rangamandapa*.

Its *pīṭha* (cf Fig 4) on the lateral sides consists of a *bhīṭṭa* decorated with half diamonds, a deep

fillet carved with diamonds, a *chajjikā*, a *grāsapattī* and a *narathara* underlined with leaves. The *narathara* depicts *padmāsana* Jina with worshippers, Ācārya with *sthāpanā* in front and Śrāvakas with offerings in hands, Kinnar, Kinnari, warriors, fighting scenes, dwarfs, horse-riders, elephants with drivers, milk-maid churning milk and Udadhikumaras. The evenness of the *pīṭha* below each pillar is broken by a five-faceted projection, which is gradually splayed out below.

The *mukhamandapa* consists of ten pillars and two pilasters arranged north-south in three rows, the first and second comprising four pillars each and the third (back row) pertaining to two pillars and two pilasters. All the pillars of the first and second rows are of the square order and correspond to the porch pillars of the *gūḍhamandapa*, but here the *bharanī* is clasped by suspended foliage and is unfluted. Besides, the ornamentations of the shaft vary. Here the square section shows figures of two or four-armed male dancers, two-armed male musicians, and four-armed gods, goddesses and Pratiharas. The octagonal section bears eight figures of male or female divinities, or Apsarās making dance or carrying water pot and knife. The sixteen-sided section carries sixteen figures of dancers and musicians, two armed *lalitāsana* goddesses, Apsarās, or Śrāvakas. The lower belt of the circular section has figures of Gandharvas and Vidyādharas, stencilled acanthus, or sixteen images of *lalitāsana* goddesses, while the other two carry usual decorations. The circular section in two pillars, however, is divided into four belts, the lowermost showing Gandharvas, the next bearing stencilled acanthus, and the other two having usual ornamentations. Between the octagonal and sixteen-sided sections is a recessed fillet carved with stepped diamonds or lozenges.

The two pillars of the third row, located in the northwest and southwest corners, are of the octagonal order. Their base is composed of a *khura*, *kumbha* decorated with half diamonds, *kalāśa*, *antarapātra*, and *kapota* carved with *caṭiya*-arch pattern. The shaft has three sections, viz octagonal, sixteen-sided and circular. Below, the octagonal section is plain, while above, it displays eight figures of *lalitāsana* goddesses. The sixteen-sided

section carries sixteen figures of *lalitāsana* goddesses. The circular section is divided into three belts, the lower representing Gandharvas and Vidyādharas, and the middle and the upper being similar to those of the porch pillars of the *gūḍhamandapa*. The capitals are also similar to those seen in the porch pillars of the *gūḍhamandapa*.

The five-faceted pilasters also correspond to those observed in the porches of the *gūḍhamandapa*, with this difference that here the inner face represents a big female attendant below and two male and two female attendants above.

The architraves bear similar ornamentations as we find on those of the *gūḍhamandapa*, but the underside medallions here depict various designs. In one variety it represents three rows of incurved lotus petals. In another it shows two rows of incurved and one row of plane lotus petals. In the third variety it depicts musicians and dancers in circle. In the fourth variety it displays two circular bands of eight-foil and quatrefoil respectively. The medallions on the four architraves between the *mukhamandapa* and the *rangamandapa* are of four different types. (i) it consists of two rows, the outer showing pointed but incurved lotus petals and the inner having lotus petal-and-buds, (ii) it also comprises two rows, the outer depicting lotus petal-and-buds and the inner, incurved lotus petals, (iii) it has two rows of lotus petals in low relief and a central circle marked with twine pattern, and (iv) it consists of three rows, the outer representing saw-tooth pattern, and the intermediate and central ones depicting incurved lotus petals. The outer face of the architraves towards the courtyard bears a figural band representing musicians, dancers, garland-bearers and two elephants standing face to face. The band is replaced by a lotus-scroll band near the *gūḍhamandapa* on the southern side and near the *rangamandapa* on the southern as well as northern side. The *mukhamandapa* is shaded towards the courtyard by a corrugated eave-cornice.

Each bay contains an ornate ceiling. The ceiling in the central bay is *kṣiptokṣipta* of the *padmanābha* variety. It is built on a rectangular plan, but its space is reduced to a square by a frame of four rectangular slabs. The square is

formed by subtracting a broad belt from each of the longer sides. This is done by placing two rectangular slabs across the longer sides. The inner face of the frame shows figures of four-armed *lalitāsana* goddesses in projecting niches and rosette-marked diamonds in alternate recesses. The underside of slabs on the two shorter sides shows three slightly projecting *lūmās* of the serrated diamonds type. Arranged in diagonal order each of these *lūmās* consists of two courses of eight-foil and quatrefoil *kolas* and a staminal tube decorated with one row of petals. Between these *lūmās* are set up flat but deeply cut half *lūmās* on the sides and quarter *lūmās* at the corners. Each of the half *lūmās* consists of a whorl of nine-fold ($5+3+1$) *kola*, and each of the quarter *lūmās* comprises trefoil *kola*. The ceiling proper represents four large but slightly projecting *lūmās* in the four corners and a larger replica of the same in the centre, one full and two half *lūmās* of the flat but deeply cut variety in each of the four cardinal points, and a quarter one of the latter variety at the end the four corners. All the *lūmās* resemble serrated diamonds and are arranged diagonally. Each of the four larger *lūmās* in the four corners consists of two courses of eight-foil larger and eight-foil smaller *kolas* and a staminal tube clasped by one row of petals. The central *lūmā* consists of three courses of twelve-foil, eight-foil larger and eight-foil smaller *kolas* and a staminal tube having one row of petals. Each of the full *lūmās* in the cardinal points is made up of two courses of eight-foil and quatrefoil *kolas* and a flower bud in the centre, while each of the half *lūmās* consists of a whorl of eight-fold ($5+3$) *kola* and a flower bud. The quarter *lūmās* pertain each to a whorl of three-fold ($2+1$) *kola*.

The ceiling in the southeast bay is of the domical order. Square on plan it consists of four circular courses and a circular *padmaśilā*. The first course carries images of *lalitāsana* goddesses in niches on the inner face and a creeper medallion at each corner of the underside. The second is adorned with a row of geese. The third consists of sixteen-foil *kola*, each foil containing a staminal tube ornamented with one row of petals. The fourth, edged with *gayatālū*, has twelve-foil *kola*, each foil here also having a staminal tube clasped by one row of petals. The *padmaśilā* is composed

of eight-foil reverse and six-foil normal *kolas*, and a staminal tube inserted in a deeply set quatrefoil *kola* and clasped by a band of dancers and musicians and one row of petals.

The ceiling in the northeast bay is of the domical order. Square on plan it consists of four circular courses and a circular *padmaśilā*. The inner face of the first course is carved with a row of elephants, while its underside at the four corners depicts a Kinnara-couple with other Kinnaras, two elephants lustrating a lotus plant, Gaja-Lakṣmī, or two *śārdūlas*. The second is *karnāḍardarikā* topped by a band of diamonds and beads. The third is decorated with figures of horse-riders. The fourth depicts a procession of warriors. The *padmaśilā* commences with a band of diamonds and beads carved on the level surface. Then it is occupied by two courses of eight-foil and six-foil *kolas*, each preceded by a reverse *gayatālū*. Lastly comes the staminal tube inserted in a deeply set quatrefoil *kola* and clasped by two rows of petals.

Square on plan the ceiling (Fig. 8) in the northwest bay is domical. It consists of three circular courses and a circular *padmaśilā*. The inner face of the first course represents *lalitāsana* goddesses with attendant figures, while its underside at each corner depicts an image of four-armed *lalitāsana* divinity accompanied on either side by a Mālādhara and a Vidyādhara. Two of these images are identifiable with Vajrāṅkura and the other two with Ambika and Yakṣa Brahmasaṅti. The underside space between these images on two sides is filled with figures of musicians and dancers. The second course consists of twelve whorls of four-fold ($3+1$) *kola* carrying figures of Vidyādharas on the points and of *kirtimukhas* on the triangular spaces. The third pertains to six-foil *kola* edged with twelve-foil reverse *kola*. The circular *padmaśilā* is a unique one. It has a perpendicular outer surface carved with male figures carrying water vessels, while its soffit displays an eight-foil reverse *kola* and a serrated diamond. In the diamond are set up two courses of eight-foil and quatrefoil *kolas*, and a staminal tube clasped by a band of dancers and musicians and one row of petals.

The ceiling in the southwest bay is domical. Square on plan it consists of five circular courses

and a circular *padmaśilā*. The inner face of the first course depicts *lalitāsana* goddesses with attendant figures, while its underside carries an image of four-armed *lalitāsana* goddess accompanied on either side by a *Mālādhara* and a *Vidyādhara* at each corner and figures of male dancers on the two sides. The second, third and fourth contain sixteen, twelve and eight-foil *kolas* respectively, each foil containing a staminal tube clasped by one row of petals. The fifth is a quatrefoil *kola*. From the second course project out four brackets of *Vidyādharas* carrying pitchers. Each of these brackets supports a bracket figure of *Apsarā*, the stele of which is tenoned into the quatrefoil *kola*. The *Apsarās* are represented carrying *śankha* and fly-whisk or tying their anklets. The *padmaśilā* begins with a row of lotus buds, then it is occupied by an eight-foil *kola* in the form of lozenge, and lastly comes a staminal tube inserted in a deeply set quatrefoil *kola* and clasped by a band of dancers and musicians and two rows of petals.

The ceiling (Fig 9) in the north bay is built on a rectangular plan, but its space is reduced to a square by a frame of four rectangular slabs. This is done by the same method as we have observed in the central bay. The inner face of the frame is carved with images of *lalitāsana* goddesses with attendant figures while its underside on each of the two shorter sides carries five niches containing images of four-armed *lalitāsana* goddesses, three of which are identifiable with *Cakreśvari*, *Vajrāṅkuśī* and *Gaja-Lakṣmī*. The ceiling proper is *ḥṣṛptokṣṛpta* of the *padmanābha* order. It represents four depressed *lūmās* in the four corners, a projecting *lūmā* in the centre and a quarter *lūmā* at the end of the four corners, all resembling serrated diamonds and arranged in diagonal order. Each of the corner *lūmās* consists of three courses of eight-foil, quatrefoil and circular *kolas* and a staminal tube having one row of petals. The central *lūmā* is made up of two courses of twelve-foil and eight-foil *kolas* and a staminal tube clasped by one row of petals and inserted in a deeply set quatrefoil *kola*. The inner side of the corner *lūmās* being overlapped by the central *lūmā*, the line of foils is broken and transferred to the sides. By this device a continuous chain of foils is arranged all around. The quarter *lūmās*

contain each a whorl of three-fold (2+1) flat but deeply cut *kola*. On each side are also seen pieces of creepers.

The ceiling (Fig 10) in the south bay resembles on plan to that seen in the north bay, but in structure it is *samātala*. The inner face of the frame bears images of *lalitāsana* goddesses in projecting niches and attendant figures in alternate recesses. The underside of the frame on each of the two shorter sides displays a file of three slightly projecting *lūmās* on the central axis, four flat but deeply cut half *lūmās* in between them on the two sides and four quarter *lūmās* of the latter variety at the four corners. One of the projecting *lūmās* is circular in shape. This *lūmā* consists of three courses of twelve-foil, eight-foil and quatrefoil *kolas* and a staminal tube having one row of petals, the twelve-foil *kola* among these resembles a lozenge. The other five projecting *lūmās* resemble a serrated diamond. Each of these *lūmās* also consists of three courses of twelve-foil, eight-foil and quatrefoil *kolas* and a staminal tube adorned with one row of petals. All these *lūmās* are arranged diagonally. Each of the half *lūmās* consists of a whorl of nine-fold (5+3+1) *kola*, and each of the quarter *lūmās* has a whorl of six-fold (3+2+1) *kola*. The ceiling proper is *samātala*. It is elegantly relieved with a fine creeper (*kalpalatā*). Emerging from one of the sides the wishing creeper undulates upwards in an energetic movement and forms curbs of frothlike foliage bursting from the nodes. To show it in high relief the creeper is freed from the sides by sharp cuttings. In one corner of the relief is a *Vidyādhara* hovering with folded hands.

The ceiling in the east bay is domical of the *sabhāmandāraka* order. Square on plan it consists of five circular courses and a circular *padmaśilā*. The inner face of the first course is adorned with a row of elephants, while its underside at each corner depicts fighting scenes. The second is *gajatālu* surmounted by a band of diamonds and beads. The third, edged with *gajatālu*, consists of twelve-foil *kola*, each alternate foil having a staminal tube adorned with one row of petals. The fourth carries figures of *Gandharvas*, *Vidyādharas*, *Mālādharas* and pitcher-bearers. The fifth consists of an eight-foil *kola*. From the second course

project out eight bracket figures of Vidyādhara. Each of these bracket figures supports a fine bracket figure of Apsarā tenoned into the topmost *kola* course. Accompanied by diminutive *gaṇas* the Apsarās hold knife and are represented in the dancing attitudes. The short *padmaśilā* consists of a six-foil *kola* edged with reverse *gajātālū*, and a staminal tube adorned with a band of dancers and musicians and one row of petals.

The ceiling in the west bay is domical of the *sabhāmandāraka* variety. Square on plan it consists of seven circular courses and a circular *padmaśilā*. The inner face of the first course depicts various reliefs—a *kāyotsarga* Jina with Śrāvakas carrying pitcher, garland and other accessories for worship, an Ācārya seated on *simhasana* with a disciple lying down in front of him in the act of obeisance and two Śaravakas standing with folded hands, and warriors carrying various weapons. The underside four corners of this course represent images of four-armed *lalitāsana* goddesses, two of which are identifiable with Cakreśvara and Vajrāṅkuṣa. The second is *karpādarārikā* surmounted by a band of geese. The third is decorated with balcony models. The fourth and fifth are *gajātālū*, each topped by a band of diamonds and beads. The sixth is carved with a row of geese. The seventh consists of eight whorls of four-fold (3 + 1) *kola*. From the third course project out eight brackets of Vidyādhara, each supporting a bracket figure of Apsarā, the stele of which is tenoned into the *kola* course. The Apsarās are represented either dancing or playing on some musical instruments. The *padmaśilā* consists of three courses of eight-foil, six-foil and quatrefoil *kolas*, and a staminal tube adorned with two rows of petals. Each course is edged with reverse *gajātālū*.

On either side of the *gūḍhamandapa* door is an ornamental niche called *khattaka* (Fig 6). Each *khattaka* consists along its vertical axis of pedestal, wall and spire. The *pañcaratha* pedestal is composed of a *khura* decorated with figures of dancers and musicians, a *jāḍyakumbha*, a *karnikā*, an *antarapatra* adorned with fore parts of elephants, and a *kapota* embellished with *cattya*-arch pattern and underlined with leaves. The exterior wall represents figures of Mālādhara,

dancers, musicians and pitcher-bearers in boxes, and a large sculpture of Pratihāra near the front. On the pedestal stand two ornate pillarettes joined by a lintel. It also has a doorframe, the jambs and lintel of which are decorated with foliate scrolls. On the lower part of each jamb stands a female figure carrying water pot. The *lalāta* depicts a seated pitcher bearer. The doorsill shows a semi-circular projection carved with stemmed lotus in the centre and a projecting *kīrtimukha* on each side. In front of the doorsill is a *candraśilā* which consists of an *ardhacandra* tied on either end with *gagārika*, *śankha* and lotus stem. The wall is surmounted by a ribbed eave-cornice and a bell-roof having sculptured niches on the front face and an elephant, carved in the round and supported by the eave-cornice, at each corner. Each *khattaka* contains a *saparikara* image of Ādinātha seated in *dhyānamudrā*.¹⁰

The outer wall between the *khattakas* and the *gūḍhamandapa* door bears some reliefs containing figures of Ācārya, monks, Mālādhara and Śrāvaka.¹¹

Raṅgamandapa

It displays an arcade of twelve pillars disposed along the four sides of the square central nave and has a large, shallow but highly ornamented domical ceiling supported on an octagonal frame of architraves put across the central pillars. The pillars rest on a platform which is slightly raised from the floor level of the courtyard.

All the pillars are of the square type, with corners chamfered into three angles. Their base and capital are similar to those seen in the pillars of the lateral porches of the *gūḍhamandapa*, but the *bharanī* of the capital here is unfluted. The shaft has the usual four sections, viz square, octagonal, sixteen-sided and circular. The square section carries framed figures of standing gods and goddesses (Sarvānubhūti, Sarasvatī, Yakṣa, Yakṣi and Vidyādevī), Mālādhara, Pratihāra, Gandharva and Vidyādhara, all having four arms. The octagonal section bears eight figures of standing or *lalitāsana* gods or goddesses, dancing male divinities, male and female dancers, or female dancers and musicians. The sixteen-sided section, which is found

in case of two pillars only, carries sixteen figures of dancers and musicians. The circular section is divided into two belts, the lower being shorter than the upper. The lower belt is carved with figures of Śrāvakas and Śrāvikās carrying water jar, warriors, horse-riders, elephants with drivers, Gandharvas and Vidyādhara, lotus scrolls, diamonds, or chain-and-bells alternating with tassels. This section also carries four projecting pendants. The upper belt is surmounted by a band of *kirtimukhas* spewing chains that are clasped below by a band of diamonds and beads.

All the nave pillars are provided with *ucchālakas*, which consist of only shaft and capital. The shaft is square at the base, octagonal in the middle and circular on the top, the last section being surmounted by a band of *kirtimukhas* spewing chains that are clasped below by a diamond-and-bead band. The capital is similar to the pillar-capital, with this difference that the brackets of the central pillars are five-armed.

The architraves are divided into two fasciae, the lower being decorated with lotus scrolls that come forth from the mouth of a *kirtimukha* carved in the centre, and the upper bearing sculptured niches containing *lalitāsana* goddesses with attendant figures. The upper fascia of those forming the four corners at the base of the dome, however, is decorated with a strip of diamonds. In the centre of their underside is carved in pleasing relief a creeper medallion.

To bring the vertical pressure of the dome over the pillars there are thrown *torana*-arches between the pillars. Belonging to cusp *tilaka* variety the arch emerges from the mouth of a *makara* placed over the side brackets of the pillar-capitals and goes upwards to meet in the centre of the underside medallions of the architraves, forming cusps that end in *tilakas*. The cusps are punctuated with figures of Gandharvas, while the *tilakas* shelter *lalitāsana* goddesses with pendants underneath. The upper side of the arch is edged with saw-tooth pattern, while its underside is decorated with lotus scrolls. Supported by the brackets of the pillar-capitals and tenoned into the brackets of the *ucchālakas* are struts of Śālabhañjikās and Apsarās,

which also bring the vertical pressure of the dome over the pillars.

The ornate dome (Fig. 11), 25 ft. in diameter and less than 30 ft. in height from floor to the apex, is of the *sabhāpadmamandāraka* class. A square block from the capital of each central pillar, carved with an image of four-armed *lalitāsana* goddess accompanied on each side by a male or female attendant, introduces the dome which is composed of eleven circular courses and a long circular *padmaśilā*. The inner face of the first course is decorated with a row of elephants, while its underside at eight angles of the octagon and on the slightly projected north and south sides is relieved with creepers. The second is *karnadardarīkā* topped by a *kirtimukha*-band. The third represents images of four-armed *lalitāsana* goddesses in projecting niches and attendant figures in alternate recesses. The fourth is *gajatālu* crowned by a diamond-and-bead band. The fifth depicts figures of male dancers and musicians, and warriors carrying weapons. The sixth is like the fourth. The seventh is carved with figures of horse-riders. The eighth and ninth consist of thirty-two-foil and twenty-eight-foil *kolas* respectively, each foil containing a staminal tube clasped by one row of petals. The tenth carries images of two-armed standing goddesses Cakreśvarī and Vajrasrñkhalā and figures of female *caurī*-bearers. The eleventh is divided into two circular panels, the outer containing a band of geese and twelve projecting *lāmās*, and the inner having figures of male pitcher-bearers and, in one instance, an image of Naigameśin, also carrying pitcher. Each of the twelve *lāmās* resembles a serrated diamond and consists of an eight-foil reverse *kola*, an eight-foil normal *kola*, and a long staminal tube clasped by a band of dancers and musicians and one row of petals. From the third course project out sixteen square brackets, each carrying a figure of four or six-armed Vidyādhara. The Vidyādhara play on some musical instruments and hold lotuses, knife and shield. These brackets support a complete set of sixteen bracket figures of Vidyādevīs (Fig. 13), the stele of each of which is tenoned into the eighth *kola* course. The Vidyādevīs have four arms each and are represented in the standing attitude, with their attributes and cognizances.¹² The *padmaśilā* (Fig. 12) consists of two courses of

eight-foil and six-foil *colas* and a figural band between them representing horse-riders, elephants and a chariot drawn by human figures. Between the *cola* courses is also placed a reverse *gayatālu*. From the *padmaśīlā* issues a long staminal tube clasped by a band of dancers and musicians and one row of petals.

The four corners at the base of the dome carry some beautiful images of iconographic interest. Carved in high relief each of these images is accompanied on either side by a female *caurī* bearer and some attendant figures. The image in the south-west corner is of Ambikā (Fig. 14) seated in *lalitāsana* on her lion mount. The four armed goddess holds bunches of mango tree in her three hands and a child with the fourth one.¹³ The image in the northwest corner is identifiable with Yakṣa Brahma-kānti.¹⁴ The six-armed god holds umbrella and lotus in the upper two hands, book and *abhayamudrā* in the middle hands, and *varadamudrā* and water pot in the lower ones. He has swan as his mount. The image in the southeast corner may be identified with Yakṣa Kapardi or Īśānendra, probably the former.¹⁵ The ten-armed god is represented in the dancing attitude and carries cymbal, *śūcīmudra*, *ankuśa*, dance-pose and *varadamudra* in the right hands, and dance-pose, *abhayamudrā*, lotus, *vajra* and cymbal in the left ones. His mount is not shown. The image in the northeast corner is probably of Sarvānubhūti. The six-armed standing god holds money-bag in the upper pair of hands, goad and noose in the middle, and *varadamudra* and fruit in the lower one. His elephant vehicle is represented beside his right leg.

The *rangamandapa* is attached on each of the lateral sides by a portico. Each portico consists of six bays having its roof supported on a row of four pillars placed east-west on the floor of the courtyard, and also on four squat pilasters placed right above the *devakulikā* pillars on the one end and four nave pillars on the other. All the eight pillars of the porticoes are of the octagonal order. Their base consists of a *bhūṭa*, *khura*, *kumbha* decorated with half diamonds, *kalāśa*, *antarapatra*, and *kapota* carved with *cattya*-arch pattern. The shaft has three sections, the lower being octagonal, the middle having a sixteen-sided section and the upper, circular. The lower and middle sections are plain, while the upper one

is surmounted by a band of *kīrttimukhas* spewing chains that are clasped below by a band of diamonds and beads. The capital is similar to that seen in the nave pillars. The pillars are provided with *ucchālakas*, which correspond to those seen in the nave. Between the capitals of the pillars and the *ucchālakas* are placed bracket figures of Apsarās, now intact at some places in the north portico only. The squat pilasters consist of only the circular section of the shaft and an usual capital. The spaces between the squat pilasters in each portico is filled with sculptural panels. The central panel depicts an image of four-armed *lalitāsana* goddess accompanied on either side by a Mālādhara, an elephant with driver, a horse-rider and a *kūṭa* sheltering a *lalitāsana* goddess, the whole being placed in a multiple cusped *torana*-arch. The side panels contain images of six armed dancing goddesses accompanied by a musician. The architraves are similar to those observed in the lateral porches of the *gūḍhamandapa*, but the underside medallion in one instance is decorated with creeper. The porticoes are shaded on the front and the rear by a corrugated eave-cornice.

Each of the six bays in the north portico contains an ornate ceiling supported on a square frame of architraves. The central south bay has an extremely shallow domical ceiling consisting of three circular courses. The first course shows a band of *kīrttimukhas* on the inner face and lotus plants on the underside corners. The second is *karnadardarika*. The third, consisting of *samātala* element, is boldly relieved with a sculpture of goddess Sarasvatī seated in *lalitāsana* on a stool. The four-armed goddess holds lotus and book in the upper hands, and *varadākṣa* and pitcher in the lower ones. Her swan cognizance is depicted below the pitcher. On either side of the stool is a worshipper sitting with folded hands. The top of the panel is occupied by two hovering Vidyādharas carrying garlands. The goddess is attended upon each side by a standing male devotee. The bearded devotee to her right stands with folded hands and is inscribed as Sūtradhāra Kela, while that to her left, also wearing a beard, holds a measuring rod and is labelled as Sūtradhāra Loyana. Shah has suggested that Loyana was the chief architect of the

raṅgamaṇḍapa and Kelā possibly the chief sculptor¹⁶

Structurally the ceiling in the central north bay corresponds to the preceding ceiling. Like the latter it also consists of three circular courses. The inner face of the first course shows saw-tooth pattern, while its underside at each corner depicts *kīrttimukha* emitting voluted creepers occupied by Kinnar-couples. The second is *gajalālu* surmounted by a band of diamonds and beads. The large circular slab forming the third course displays four concentric circles at diminishing levels, filled from outer to inner with lotus buds with stalks, lotus scrolls punctuated with geese, lotus petals and again lotus petals respectively. In the centre of the slab is inserted a staminal tube clasped by one row of petals.

The ceiling in the southeast bay is domical of the *sabhāmandāraka* variety. It consists of seven circular courses and a circular *padmaśīlā*. The first course depicts a row of elephants on the inner face and a human-couple seated in an arch of creepers issuing from the mouth of a *kīrttimukha* at each corner on the underside. The second is decorated with balcony models. The third is *gajatalu* topped by a band of diamonds and beads. The fourth depicts fighting scenes and figures of dancers. The fifth is carved with a row of geese. The sixth, edged with *gajalālu*, consists of sixteen whorls of four-fold (3+1) pointed *kola*. The seventh pertains to sixteen whorls of seven-fold (3+3+1) pointed *kola*. From the second course project out eight brackets of Vidyādhara, each supporting a bracket figure of Apsarā, the stele of which is tenoned into the sixth course. The *padmaśīlā* consists of three courses of eight-foil larger, eight-foil smaller and eight-pointed quatrefoil *kolas*, between the *kolas* are reverse *gajalālus*. The quatrefoil *kola* is also cut out with a circular *kola*.

The ceiling in the southwest bay is similar to the preceding one, but for the decorations of the first and the second courses. Here the inner face of the first course displays a row of lions carved in three-quarter profile, while its underside depicts an image of standing goddess on each of the four corners and a goose-band on the two projecting narrow sides. The second depicts images of *lalitāsana* goddesses in niches.

The ceiling in the northeast bay is domical. It consists of five circular courses. The first course depicts a row of elephants on the inner face and a human-couple seated in an arch of creepers issuing from the mouth of a *kīrttimukha* at each corner on the underside. The second is *karnadardarikā*. The third, fourth and fifth are reverse *padmas*, each decorated with lotus petal-and-bud ornament. The soffit of the convex-sided part of the *padma* is carved with a band of diamonds and beads, while its inner face shows a *kīrttimukha*-band. The ceiling slab represents eight full-blown lotus flowers encircling a larger one having two rows of petals. The ceiling is very shallow in depth.

The ceiling in the northwest bay is similar to the preceding one, with this difference that here the first course depicts a row of geese on the inner face and a *kīrttimukha* at each corner on the underside.

Like those noticed in the north portico, the six bays in the south portico also contain ornamental ceilings, each supported on a square frame of architraves. The ceiling in the central north bay is a shallow domical ceiling consisting of four circular courses. The first course shows decoration of intersecting beaded garlands on the inner face and a *kīrttimukha* at each corner on the underside. The second is *padma* incised with lotus petals. The third is *gajatalu*. The fourth, consisting of *samatala* element, is boldly relieved with a graceful image of Gaja-Lakṣmī (Fig 20). The four-armed goddess, who is seated in *padmāsana* on a pedestal supported by stemmed lotus and water vases, holds lotus plants with elephants in the upper hands, while her lower hands are depicted in *dhyānamudrā*. She is accompanied on each side by a female *cauri*-bearer. At the top of the panel are two hovering Vidyādhara bearing garlands.

Structurally the ceiling in the central south bay corresponds to the preceding one and, like the latter, consists of four circular courses. The first course depicts a strip of diamonds on the inner face and a *kīrttimukha* at each corner on the underside. The second is *gajalālu*. The third consists of *karpikā* bearing incision of lotus petals below. The fourth is divided into three concentric circular bands, the outer and the intermediate bands being filled with

diamonds and beads and having rosettes at intervals, and the inner band showing a quatrefoil *kola* containing a staminal tube clasped by two rows of petals

The ceiling in the northwest bay is domical of the *mandāraka* type. It consists of four circular courses and a circular *padmaśilā*. The inner face of the first course is decorated with a row of lions in three quarter profile, while its underside depicts an image of standing goddess accompanied on each side by a female attendant and a Kinnar at each corner, and a goose-band on the two narrow sides. The second is *padma* decorated with two bands of lotus petal-and-bud motif and surmounted by a *kīrtimukha*-band. The third shows a sculptural panel representing two Ācāryas with Śrāvakas. The fourth consists of sixteen-foil pointed *kola*. The *padmaśilā* consists of three courses interspersed with reverse *gajatālus*. The first has an eight foil pointed *kola*, each foil containing a staminal tube adorned with one row of petals and bearing decoration of lotus scrolls at the points. The second is like the first, but it is smaller in size and its eight points are filled with *kīrtimukhas*. The third comprises a quatrefoil *kola* accommodating a staminal tube adorned with two rows of petals.

The ceiling in the northeast bay is similar to the preceding one, but here the inner face of the first course is carved with a row of horse riders, and the third course also depicts a figure of Jina standing in *kāyotsarga* posture.

The ceiling in the southwest bay is of the domical variety. It consists of six circular courses and a circular *padmaśilā*. The first course depicts a row of elephants on the inner face and a human-couple seated in an arch of creepers issuing from the mouth of a *kīrtimukha* at each corner on the underside. The second is *padma* decorated with two bands of lotus petal-and-bud ornament and topped by a *kīrtimukha*-band. The remaining four courses are treated as one. From the lower strata, that is the third course, it begins with small mono-*kola*, and then it gradually turns into larger mono-*kola*, pointed mono-*kola* and finally four-fold (3+1) pointed *kola*, the last ending somewhere in the fifth course, and from there the same goes in the reverse order. This chain of *kolas* is edged with *gajatālus*.

The *padmaśilā* is also treated like the four upper courses, but is formed of only three strata and terminates in the centre in a staminal tube having one row of petals. The ceiling is singular in the temples of Gujarat. It is unique in structure and in the treatment of the *kolas*.

The ceiling in the southeast bay is similar to the preceding one, with this difference that the first course here shows a row of lions in three-quarter profile on the inner face and a human-couple seated in roundel formed of lotus scrolls at each corner on the underside.

On the front the *raṅgamandapa* is connected with the corridor by three bays supported on squat pilasters placed right above the corridor pillars on the one side and four nave pillars on the other (Fig 16). Each bay has a highly ornamented ceiling supported on a rectangular frame of architraves. The ceiling in the central bay is *samaukṣipta* of the *padmamandāraka* variety. It has a rectangular panel border on all the four sides. Two of these panels, one of which has slanting surface across the longer sides, being wider, there is formed a square panel in the centre. This square panel is surrounded by another rectangular panel border. Both the panel borders show reliefs of the fight between Bharata and Bāhubalī, the two sons of Ādinātha.¹⁷ But the most attractive part of the ceiling is its square panel depicting *padmamandaraka* element. This complex element is represented by eight prominently projecting *lūmās* arranged on the four sides of the square and a *padmaśilā* let down in the centre. Each of the four corner *lūmās*, resembling a serrated diamond, consists of two courses of eight-foil and quatrefoil *kolas*, and a long staminal tube clasped by a band of dancers and musicians and one row of petals. The four *lūmās* in the cardinal points are also of the serrated diamond type, but being disposed in diagonal order they interrupt the rectangular panel border surrounding the square central panel. Each of these *lūmās* consists of two courses of eight-foil reverse and eight-foil normal *kolas*, and a staminal tube which is similar to that of the corner *lūmās* but is inserted in a deeply set quatrefoil *kola*. The *padmaśilā* consists of two courses of eight-foil (the corner foils being larger than the cardinal ones) and trefoil *kolas*.

and has a staminal tube similar to that seen in the *lūmās*. Between the two courses of the *padma-filā* are placed a reverse *gajatālu* and a *karnikā*. The architraves enclosing the ceiling is divided into two fasciae, the lower being decorated with lotus scrolls which issue from the mouth of a *kīrtti-mukha* carved in the centre, and the upper carrying images of *lalitāsana* goddesses with attendant figures. In the centre of their underside is carved in low relief a lotus medallion with two rows of petals. The ceiling could have looked much better if sufficient depth had been permitted to it.¹⁸

Each of the two side ceilings is rectangular on plan, but its space is reduced to a square by the usual method of placing a frame of four rectangular slabs over the architraves. The architraves carry similar ornamentations as are found on those of the central bay, only that the lower fascia is carved with creepers. The inner face of the square frame bears different reliefs, while their underside on each of the two shorter sides represents four creeper medallions. The reliefs in the south ceiling depict a Jina seated in *dhyānamudrā* and Śrāvakas with offerings in their hands, another Jina with worshippers, an Ācārya giving religious injunctions to the monks and an enthroned king with soldiers on his sides, and fighting and wrestling scenes. The reliefs in the north ceiling represent an Ācārya seated on *simhāsana* with *sthāpanā* in front and worshipped by two Śrāvakas standing and some others sitting, an enthroned king with soldiers following, cock-fight, and fighting scene.¹⁹ The ceiling proper consists of three diminishing circular courses, followed in turn by eight projecting *lūmās* encircling a *padma-filā*. Except for the ornamentation of the first course the two ceilings in the side bays are identical in structure and ornamentation. The first course in the northern ceiling depicts a row of elephants (their fore part having been shown only) on the inner face, while its underside depicts a Nāgapāśa flanked on each side by a Kinnar at each of the four corners and a goose-band on the two projecting narrow sides. The inner face of the first course in the southern ceiling is adorned with a row of horse-riders, while its underside depicts a human-couple seated in an arch of creepers issuing from the mouth of a *kīrtti-mukha* at each corner and a goose-band on the two projecting narrow sides. The

second course, edged with *gajatālu*, pertains to twenty-four whorls of four-fold (3+1) pointed *kola*. The third, similarly edged with *gajatālu*, has sixteen whorls of four-fold (3+1) pointed *kola*. Each of the eight *lūmās* consists of two courses of eight-foil larger and eight-foil smaller *kolas*, and a staminal tube clasped by two rows of petals and inserted in a deeply set circular *kola*. Between the two *kola* courses is also visible a reverse *gajatālu*. The *padma-filā* consists of three courses, each edged with reverse *gajatālu*. The first is made up of eight whorls of four-fold (3+1) pointed *kola*. The second consists of eight-foil pointed *kola*. The third comprises an eight-foil pointed yet smaller *kola*, and a staminal tube clasped by a band of dancers, musicians and Māladharas and two rows of petals. The ceiling belongs to the *padmamandāraka* class (fig 15) and is one of the handsomest ceilings noticed in the Vimalavasahī. It has been highly praised for its deep engraving.²⁰ The fine execution of the figural and floral designs has considerably added to the glamour of the ceiling.

The side bays are shaded towards the courtyard by a corrugated eave-cornice.

The courtyard is open in the northeast and southeast corners, so that the *rangamandapa* is highly ventilated.

Devakulikās

They are approached from the courtyard by a flight of three steps cut across the wide platform on which they are perched. But for those in the back row, all the *devakulikās* are screened by a double arcade of pillars, each set of four pillars of which, with two pilasters flanking the door, forms two bays in front of each *devakulikā*. The *devakulikās*, in the back row being confronted by one arcade of pillars, each set of two pillars and two pilasters here forms only one bay. The *devakulikās* are now marked with their respective numbers that begin from left as we enter the temple from the east.

All the *devakulikā* pillars are of the octagonal type, and except for the four near the main entrance they are alike. Their base is composed of a *khura*, *kumbha* decorated with half diamonds, *kalafā*, *antarapatra*, and *kapota* decorated with *caitya*-

arch pattern. The shaft has three sections, viz octagonal, sixteen-sided and circular, the first being longer than the other two. Each of the first two sections terminates on top in a band of lotus petal-and-bud ornament, while the circular section is clasped below by a band bearing carving of flamboyant pattern in semi-circles and above by a band of *kīrtimukhas* spewing chains which are fastened below by a goose band. The capital consists of a double-course circular short *bharanī* of *karnikā* and *padma*, and a four-armed double-roll bracket, the side face of each arm of which is carved with creepers.

The four pillars near the main entrance are comparatively more ornate. The base and capital of these pillars are similar to those of the other octagonal pillars, only that here *kumbha* carries images of *lalitāsana* goddesses in niches oversecting the *kalāśa*. Their shaft has two sections, the lower being octagonal and longer, and the upper, circular and shorter. The octagonal section is further divided into two belts by a *kumuda*, the lower being plain and the upper carrying eight framed figures of four-armed standing male divinities. The circular section is divided into three horizontal belts, the lower showing figures of Vidyādhara, the middle carrying a band of geese and four projecting pendants, and the upper being surmounted by a band of *kīrtimukhas* spewing chains which are clasped below by a band of diamonds and beads.

The pilasters are five-faceted and correspond to the less ornate octagonal pillars. The two pilasters near the main entrance, however, consist of seven facets and are more ornate. The base and capital of these pilasters are similar to those of the other pilasters, but the shaft is different. Below, the shaft carries a framed figure of Pratihara flanked on each side by two female attendants, while above, it successively bears three images of four-armed *lalitāsana* goddesses on the central facet and attendant figures, six flanking each goddess, on the side facets. The shaft is topped by a *ghaṭapallava*.

The doors of the *devakulikās* are ornate. In front of the door of each *devakulika* is a moonstone which consists of an *ardhacandra* tied on either end with *gagaraka* *śankha* and lotus stem and flanked in turn by one or two *śalarūpakas*. The doorframes

are of two varieties (i) single-*śākhā* type, (ii) *catuśśākhā* type. The *udumbara* of the single-*śākhā* doorframe is divided into two registers, the lower showing mouldings of *khura*, *jādyakumbha*, *karnikā* and at times a fillet, and the upper having a semi-circular projection carved with stemmed lotus in the centre, a projecting *kīrtimukha* on each side of it and diamonds on either extremity. The jamb is decorated with lotus scrolls and is flanked on the outer side by a band of lotus petals and a band of diamonds and beads. On the lower part of the jamb stands a female carrying water pot, or a Pratihāra accompanied on each side by a female *cauri*-bearer. The *uttaranga* continues the decoration of the jamb and depicts a *padmāsana* Jina in *dhyānamudra* on the *lalāṭa*.

The *catuśśākhā* doorframes are divisible into three categories

- (I) The *udumbara* shows a semi-circular projection carved with stemmed lotus in the centre, a projecting niche containing diamond on each side of it, and a sculptured niche depicting Sarvānubhūti on extreme right and Ambika on extreme left, both having four arms and sitting in *lalitāsana*. The four jambs consist of a *patraśākhā* decorated with foliate scrolls, lotus scrolls or *campaka* flowers, a *śākhā* with chamfered edges, a *rūpastambha*, and a *śākhā* with chamfered edges. The jambs are separated from one another by *bakulamālās*. The lower part of the jambs is occupied by an image of four-armed standing goddess (Cakreśvara and Sarasvatī having been identified) accompanied on each side by two female attendants, one of which towards the opening sometimes bears a water vessel. The *rūpastambha*, with cut off corners, depicts five male figures with hands folded in adoration, or carrying pitcher, lotus or garland. The *uttaranga* is divided into two registers. The lower register shows a *ghaṭapallava* capital topping the jambs on either end, while the space in between them is filled with decorations of the two inner jambs. In the centre of this register is also shown the *lalāṭabimba* which depicts a *padmāsana* Jina in *dhyānamudra*. The upper register represents five projecting niches

alternating with recesses, all containing images of standing or *lalitāsana* goddesses. Below each niche is depicted a pair of geese

- (II) It is similar to the preceding one, but the goddess on the lower part of the jambs is replaced by a *Pratihāra*, two jambs are unchamfered, and the *rūpastambha* is replaced by a *stambhaśākhā* which is heavily moulded and shows a *caitya*-arch motif below and a *ghaṭapallava* above. Besides, the upper register of the *uttaranga* shows five projecting niches containing diamonds. Below each niche may also be seen a pair of geese, but above, it carries a pair of lions.
- (III) The *udumbara* is similar to No. I, but the two niches flanking the central projection are replaced by two projecting *kīrtimukhas* and the images of the sculptured niches are accompanied by female attendants, three flanking on either side of each divinity. The four jambs consist of *patra* decorated with lotus scrolls, *rūpa*, *rūpastambha* and *rūpa*. The lower part of the jambs depicts similar representations as are found in case of No. I. Above this the *rūpastambha* successively depicts four images of *lalitāsana* goddesses, each being accompanied by two female attendants appearing on the *rūpaśākhā*. The *uttaranga* is divided into two registers. The lower register displays a *ghaṭapallava* capital topping the jambs on either end, while the space in between is filled with lotus scrolls carried up from the *patraśākhā* and a row of *Mālādhara*s facing the *lalātabimba* which represents a *padmāsana* Jina in *dhyānamudrā*. The upper register carries seven *lalitāsana* goddesses in projecting niches and attendant figures in alternate recesses.

The spaces between the doorframes and the pilasters are generally filled with winding creepers. The same in *Devakulikās* 2,3,11,44,53 and 54 are replete with relief carvings containing figures of *Śrāvakas* and *Śrāvikās* carrying offerings for worship.²¹ On the wall of *Devakulikā* 10, to the right of the door, are incised 120 dates of various *kalyāṇakas* of 24 Jinas of this *Avasarpinī* age. Here are also noticed the complexions of these Jinas.²²

Each bay of the corridor contains an ornate ceiling supported on a square or rectangular frame of architraves bearing similar ornamentations as we find on those of the lateral porches of the *gūḍhamandapa*. Generally, the rectangular space of the ceiling is reduced to a square or nearly square by a frame of four rectangular slabs perched upon the architraves. The square is formed by subtracting a broad belt from each of the longer sides. This is done by covering the broad belts with two slabs put across the longer sides. By this device the ceiling is not only raised up by one course, but enough space is also left for ornamentations on the inner face of the square frame and on the underside of the two shorter sides. The ceilings, perched upon the square frame, are also generally raised up by a frame of four rectangular slabs slightly projecting out into the space of the ceiling on two or four sides. It is worth describing each ceiling separately. Where the *devakulikās* have two bays, the one adjacent to them is described here as 'A' of *devakulikā* so and so, and the other towards the courtyard is referred to as 'B'.

Devakulikā 1A—Square on plan it is domical of the *sabhāmandāraka* class. It consists of five circular courses and a circular *padmaśilā*. The inner face of the first course is decorated with a row of lions, while its underside represents an image of four-armed *lalitāsana* goddess at each corner and a creeper-band on the two projecting narrow sides. The second is *padma* decorated with two bands of lotus petal-and-bud motif. The third, edged with *gajātālū*, consists of sixteen whorls of four-fold (3+1) pointed *kola*. The fourth and fifth, each edged with *gajātālū*, have twelve-foil and eight-foil *kolas* respectively. The *padmaśilā* consists of three courses of incurved lotus petal-and-bud, lotus petal and lotus petal-and-bud ornaments respectively, and a small staminal tube having one row of petals. Between the courses are placed reverse *gajātālūs*.

1B—Square on plan it is domical of the *sabhāmandāraka* variety. It consists of six circular courses and a circular *padmaśilā*. The inner face of the first course is carved with a row of lions, while its underside shows a creeper medallion at each corner.

and a band of foliate scrolls on the two projecting narrow sides. The second is *karnadardarikā* topped by a goose-band. The third is decorated with balcony models. The fourth and fifth are *gajatālu*, each topped by a band of diamonds and beads. The sixth consists of an eight-foil *kola*, each foil containing a staminal tube adorned with one row of petals. From the third course project out eight brackets of Vidyādhara. Each of these brackets supports a bracket figure of Apsarā, the stele of which is tenoned into the *kola* course. The Apsarās are shown dancing or making music, or carrying fly-whisk or water vessel. The *padmaśilā* consists of two courses of eight-foil and six-foil *kolas* and a staminal tube adorned with one row of petals. The edges of *kola* are decorated with lotus scrolls. Between the two *kola* courses is placed a reverse *gajatālu*.

Devakulikā 2A—Square on plan it is domical of the *sabhāmandāraka* order. It consists of five circular courses and a circular *padmaśilā*. The inner face of the first course is decorated with a row of elephants, while its underside represents a Kinnar-couple in the roundel of lotus scrolls at each corner and a goose-band on the two projecting narrow sides. The second is *karnadardarikā* topped by a *kīrtīmukha*-band. The third is *gajatālu* surmounted by a band of *campaka* flowers and circular plaques. The fourth is also *gajatālu* but is decorated with entwined Nāgas. The fifth shows reliefs of fighting scenes and figures of warriors. The *padmaśilā* consists of two courses of *kolas*, the first showing eight whorls of four-fold (3+1) reverse *kola*, and the second having six-foil normal *kola* and a staminal tube adorned with one row of petals. Between the two courses is set up a reverse *gajatālu*.

2B—Square on plan it is domical of the *sabhāmandāraka* order. It consists of five circular courses and a circular *padmaśilā*. The first course depicts a row of horse-riders on the inner face and a Kinnar-couple in a circle formed of lotus scrolls at each corner. The second is *padma* decorated with two bands of lotus petal-and-bud motif. The third, fourth and fifth comprise sixteen, twelve and eight-foil *kolas* respectively. Each foil of the *kola* contains a staminal tube adorned with one row of petals. The points of *kolas* are occupied by Vidyā-

dharas, while their triangular spaces are filled with figures of *kīrtīmukhas*. The *padmaśilā* consists of three courses of eight-foil pointed, six-foil pointed and eight-pointed quatrefoil *kolas*, each edged with reverse *gajatālu*. In the quatrefoil *kola* is inserted a staminal tube having one row of petals.

Devakulikā 3A—Square on plan it is domical of the *sabhāmandāraka* variety. It consists of five circular courses and a circular *padmaśilā*. The inner face of the first course is decorated with a row of horse-riders, while its underside depicts a creeper medallion at each corner and a goose-band on the two projecting narrow sides. The second is *padma* decorated with two bands of lotus petal-and-bud motif. The third is *gajatālu* decorated on top with a band of diamonds. The fourth is decorated with a row of geese. The fifth shows reliefs of fighting scenes and figures of warriors. The *padmaśilā* consists of two courses, the first having eight whorls of four-fold (3+1) reverse *kola* and the second pertaining to four whorls of four-fold (3+1) normal *kola*. In the second is also inserted a staminal tube clasped by two rows of petals.

3B—Square on plan it is domical of the *sabhāmandāraka* order. It consists of five circular courses and eight projecting *lūmās* encircling a *padmaśilā* in the centre. The first course depicts a row of lions on the inner face and a Kinnara-couple at each corner on the underside. The second is *karnadardarikā* topped by a *kīrtīmukha*-band. The third is *gajatālu* surmounted by a band of *campaka* flowers and circular *lambanās*. The fourth again is *gajatālu* but is adorned with entwined Nāgas. The fifth is decorated with figures of musicians and dancers. Each of the eight *lūmās* consists of two courses, each edged with reverse *gajatālu*. The first course shows eight-foil pointed *kola*. The second has eight-pointed quatrefoil *kola* and a staminal tube terminating in a six-petalled *mandāraka* flower. The *padmaśilā* is similar to the *lūmās*, but it has one more course of eight-foil pointed *kola* edged with reverse *gajatālu*.

Devakulika 4—Rectangular on plan it is *śamātala*, but its space is reduced to a square by a frame of four rectangular slabs perched upon the architraves. The slabs show a *kīrtīmukha*-band on the inner face

and decoration of creepers on the underside of the two shorter sides. The square flat surface is relieved with a large full-blown circular lotus flower comprising three rows of petals arranged in the cyma recta form. The petals of the outer row also contain buds in alternation. The four corners of the square are filled with *kīrtimukhas*. The whole is placed in a border of lotus scrolls.

Devakulikā 5-6—On plan and in structure it follows the preceding ceiling. The inner face of the square frame is decorated with saw-tooth pattern, while its underside on the two shorter sides depicts lotus scrolls. The square flat surface is divided into three concentric circles, the outer being filled with lotus stalks with buds, the intermediate with lotus scrolls and the inner with a full-blown lotus flower. The four corners of the square are occupied by four *kīrtimukhas*. The whole is placed in a border of creepers emerging from the mouth of a *kīrtimukha* carved in the centre on each side.

Devakulikā 7A—On plan and in structure it corresponds to *Devakulikā* 4. The inner face of the square frame is decorated with a band of geese, while its underside on each of the two shorter sides depicts a large *kīrtimukha* spewing creepers. The square flat surface is divided into three concentric circles, the outer representing intersecting beaded garland loops, the intermediate showing lotus petal-and-bud device and the inner containing a full blown lotus flower. The four corners of the square are occupied by four *kīrtimukhas* emanating creepers. The whole is placed in a border of creepers.

7B—Rectangular on plan it is *samatala*. Its rectangular flat surface is divided into three compartments, the central being square and the side ones, rectangular. The square compartment shows similar ornamentations as we find in case of *Devakulikā* 4, but here the petals are arranged in the cyma reverse form, and it has an additional circle on the outer flank filled with figures of geese. The rectangular compartments are decorated with foliage and lotus buds. The ceiling is raised up by a frame of four rectangular slabs placed over the architraves. The slabs show reliefs of *kāyotsarga*

Jina with worshippers, and Ācārya with disciples and Śrāvakas.²³

Devakulikā 8A—On plan and design it is similar to the preceding ceiling. The square compartment is divided into three concentric circles, the outer and the intermediate depicting a person on *śimhāsana* and some men, elephants and horses, and the inner representing the Samavasara scene of a Jina with a *Caumukha*.²⁴ Each of the four corners of the square is occupied by an image of four-armed *lalitāsana* goddess. Of the two rectangular compartments, the one depicts a *padmāsana* Jina and a *kāyotsarga* Jina with worshippers, and the other shows two monks standing and an Ācārya, with *śihāpanā* in front, giving religious discourse which is being heard by laymen. The frame lifting up the ceiling is inset with images of four-armed *lalitāsana* goddesses.

8B—On plan and design it follows *Devakulikā* 7B. Its two rectangular compartments are decorated with foliage and lotus buds, while the square compartment depicts *mandāraka* element in the *sama utksipta* form. The latter is represented by three concentric circular bands of *kolas*. The outer band, edged with *gajatālu*, has twelve-foil *kola*. The intermediate band shows eight-foil reverse *gajatālu*. The inner band, edged with *gajatālu*, pertains to six-foil *kola* and a deeply set quatrefoil *kola* containing a small staminal tube clasped by one row of petals. The four corners of the square are occupied by four *kīrtimukhas*. The frame lifting up the ceiling depicts cameos of Jaina monks and Śrāvakas.²⁵

Devakulikā 9A—Square on plan it is *samatala*. Its square flat surface displays in three concentric circles the *pañcakalyāṇaka* scene of a Jina,²⁶ while each of its four corners depicts an image of four-armed standing goddess accompanied on each side by a male attendant and a Kinnar. The ceiling is raised up by a square frame of four rectangular slabs decorated with a row of elephants.

9B—Square on plan it is a *sama-utksipta viāna* of the *padmamandāraka* variety. It is shown in three concentric circular bands, the outer containing *gajatālu*, the intermediate displaying an eight-foil *kola* and the inner representing six projecting

lāmās encircling a *padmaśilā* in the centre. Square in shape each *lāma* consists of a quatrefoil *kola* cut out with a circular one. The *padmaśilā* consists of a six-foil *kola* preceded by a reverse *gajātālu* and followed by a deeply set circular *kola* containing a small staminal tube adorned with one row of petals. At each corner of the square is a *kīrtimukha*. The ceiling is raised up by a square frame of four rectangular slabs decorated with a row of lions.

Devakulikā 10A—Rectangular on plan it is *samātala*, but its space is reduced to a square by the usual framework of placing four rectangular slabs over the architraves. The inner face of the frame is inset with images of four-armed *lalitāsana* goddesses, while its underside shows figures of four Kinnaras on the one side and two Kinnaras and two Kinnarīs on the other. The square flat surface is relieved with life scenes of Neminātha arranged in three concentric circular bands.²⁷ At each corner of the square is a four-armed standing goddess with two female attendants.

10B—On plan and in structure it follows the preceding ceiling. The inner face of the square frame is carved with a row of elephants, while its underside on the two shorter sides depicts figures of Gandharvas in circles and of Kinnaras in petals of lotus medallions. The square flat surface is divided into three concentric bands, each having the shape of a stepped diamond. The outer band consists of *gajātālu*. The intermediate band depicts a whorl of five-fold (4+1) *kola* in each cardinal point and a whorl of four-fold (3+1) *kola* in each corner. The inner band shows an eight-foil pointed *kola* cut out with a circular *kola* containing a staminal tube clasped by one row of petals. The four corners of the square represent lotus scrolls filled with elephants, geese and Kinnaras.

Devakulikā 11A—On plan and in structure it corresponds to *Devakulikā* 10A. The inner face of the square frame carries a row of elephants, while its underside on the two shorter sides represents images of four-armed standing goddesses. The square flat surface is boldly relieved with an image of sixteen-armed *lalitāsana* goddess Rohini²⁸ flanked on each side by a female *cauri*-bearer. She carries noose, sword, *trīśūla*, *vajra*, arrow, *vyākhyā-*

namudrā, fruit and *varadamudrā* in the right hands, and *danda*, shield, goad, *vyākhyānamudrā*, bow, mace, pitcher and *abhayamudrā* (?) in the left ones. She is surrounded on three sides by a figural band depicting Ganeśa, Virabhadra, Bhairava and Mātṛkās, all having four arms and seated in *lalitāsana*. A small figure of seated female *cauri*-bearer is also shown below the right leg of the goddess.

11B—Rectangular on plan it depicts *padmanandāraka* element in the *sama-ukṣipta* form. But its space is reduced to a square by the usual framework of placing four rectangular slabs over the architraves. The inner face of the frame is adorned with a row of horse-riders, while its underside on each of the two shorter sides represents three creeper medallions. The square part of the ceiling depicts *mandāraka* element in two concentric circular bands, the outer containing eight whorls of four-fold (3+1) pointed *kola* edged on the outer flank with *gajātālu*, and the inner having sixteen-foil pointed *kola* preceded by reverse *gajātālu* and followed on the lower level by a twelve-foil *kola*. The points of *colas* in the inner circle are sadly damaged. In the centre of the ceiling is the *padma* element shown by five small projecting *lāmās*, four in the four corners and one in the centre, all arranged in the diagonal order. Each of these *lāmās* consists of a quatrefoil *kola* edged with reverse *gajātālu*. The four corners of the square are occupied by two elephants lustrating a lotus plant or two lions confronting warriors, while the narrow spaces between them on the four sides are filled with figures of dancers.

Devakulikā 12A—On plan and in structure it is similar to *Devakulikā* 10A. The inner face of the square frame on each side displays a Jina seated in *dhyānamudrā* and Śrāvakas flanking him with offerings in hands, while its underside on each of the two shorter sides depicts three full-blown lotus flowers, each comprising two rows of petals. The square flat surface represents in three concentric circles the *pañcakalyāṇakas* of Śāntinātha and his previous birth as king Megharatha.²⁹ At each corner of the square is represented an image of four-armed standing goddess with two female attendants.

12B—On plan it follows *Devakulikā* 11B, but in structure it is a *sama-utkṛipta vitāna* of the *mandāraka* order. The inner face of the square frame and its two undersides show similar decorations as are noticed in *Devakulikā* 10B. The square part of the ceiling represents *mandāraka* element in three concentric circles, the outer comprising twelve-foil pointed *kola*, the intermediate having eight-foil normal *kola* and the inner pertaining to six-foil pointed *kola*, the first being edged with normal *gajātālu* and the other two with reverse *gajātālu*. In the centre of the central circle is inserted a staminal tube having one row of petals. The four corners of the square are occupied by Kinnar-couples.

Devakulikā 13A—Rectangular on plan it is *samatala*, but its space is reduced to a square by the usual framework of placing four rectangular slabs over the architraves. The inner face of the square frame is adorned with a row of horse-riders, while its underside on the two shorter sides carries images of four-armed standing goddesses. The front legs of the horses are borne by monkey, dog, man and boar. The square flat surface depicts in a circle eight images of four-armed standing Vidyādevīs interspersed with pair of devotees. At each corner of the square is a creeper-medallion. In the centre of the panel is represented a full-blown lotus flower.

13B—On plan and in structure it follows the preceding ceiling. The inner face of the square frame is decorated with a row of lions whose front paws are borne by dog and boar, while its underside on the two shorter sides depicts sculptures of *lalitāsana* goddesses. The square flat surface shows, one within the other, two stepped diamonds, each filled with *gajātālu*. The line of the outer diamond at the four corners has not been indented regularly but is so displayed as to give the shape of what may be called a Greek Cross. The spaces between the two diamonds are replete with creeper-medallions. The central space of the ceiling to which the inner stepped diamond serves as a border is divided into two concentric circles, the outer containing twelve-foil *kola*, and the inner, edged with reverse *gajātālu*, having quatrefoil *kola* and a staminal tube clasped by one row of petals. Each corner

of the square is filled with a whorl of six-fold (3+2+1) *kola* and pieces of *gajātālu* and *kola*. On two sides of the square is a narrow band carved with foliage and lotus buds.

Devakulikā 14A—Square on plan it is *samatala*. Its square flat surface represents a full-blown lotus flower comprising three rows of petals occupied by figure sculptures. The sixteen-petalled outer row is occupied by sixteen images of four-armed *lalitāsana* Vidyādevīs. The petals of the intermediate row are filled with Kinnaras and female dancers. The petals of the inner row are blank, but they are alternating with buds. At each corner of the square is a *kīrttimukha*. The whole is bordered by a goose band. The ceiling is raised up by a square frame of four rectangular slabs carved with a row of lions whose front paws are borne by dog and boar.

14B—On plan and in structure it is similar to the preceding ceiling. The square flat surface is divided into two square bands, disposed one within the other. The outer band is decorated with sixteen-foil *kola*. The foils at the corners are edged with straight lines, and those on the sides are made pointed. The *kolas* are edged on the outer flank with *gajātālus*, while on the inner side they are followed by two successive bands of twelve-foil and eight-foil *kolas* respectively. The inner square resembles a Greek Cross which accommodates a quatrefoil and a deeply set circular *kola*, in the latter is inserted a staminal tube clasped by one row of petals. The whole is placed in a border of indented leaves. Outside the border, on two sides, is a band carved with foliage and lotus buds. The ceiling is raised up by a frame of four rectangular slabs decorated with a row of horse-riders.

Devakulikā 15A—It is rectangular on plan, but its space is reduced to a square by the usual framework of placing four rectangular slabs over the architraves. The inner face of the square frame depicts an Ācārya seated on *śimhāsana* and delivering religious discourse in front of the *caturvidha-saṃgha*, while its underside on the two shorter sides is decorated with creepers. The square part of the ceiling depicts *nābhicchanda* element in the *kṛipta* form. It is represented by eight depressed *lāmās*,

each consisting of a quatrefoil and a circular *kola*. From each *lāmā* issues a staminal tube clasped by one row of petals. Each *lāmā* is set up in a Greek Cross, the corners of which are filled with *kṛttimukhas*. On the four sides of the square are seen half *lāmās* and pieces of *kolas*.

15B—On plan it follows the preceding ceiling, but in structure is *sama-utkṛipta* of the *mandāraka* order. The inner face of the square frame and its two undersides carry similar representations as are found in the preceding ceiling. The *mandāraka* element is shown in four concentric circular bands containing, from outer to inner, sixteen whorls of four-fold (3+1), twelve whorls of four-fold, eight whorls of four-fold and six-foil *kolas* respectively. In the centre of the last band is hollowed out a circular *kola* containing a staminal tube having one row of petals. The outer most band is set up in normal *gajātālu*, while the others are edged with reverse *gajātālus*. At each corner of the square is represented an image of *lalitāsana* goddess.

Devakulikā 16A—Rectangular on plan it is *samatāla* but its space is reduced to a square by the usual framework of placing four rectangular slabs over the architraves. The inner face of the square frame is adorned with a row of horse-riders charging javelins, while its underside on each of the two shorter sides represents three creeper medallions, each comprising two rows of petals, the petals of the outer row being alternated with foliage set up in beaded garland loops. The square flat surface depicts in three concentric circular bands the *pañca-kalṅānakas* of some unidentified Jina.²⁰ At each corner of the square is an image of some standing goddess.

16B—On plan and in structure it is similar to the preceding ceiling. The inner face of the square frame is inset with images of *lalitāsana* goddesses, while its underside on each of the two shorter sides depicts three voluted lotus scrolls filled with Kinnaras. The square flat surface is divided into three concentric circular bands. The outer band depicts a sixteen petalled lotus flower occupied by sixteen images of standing goddesses (one having a bull-face). The intermediate band has four images of Gaja-Lakṣmī. The inner band displays a full-

blown lotus flower with incurved petals. At each corner of the square is an image of standing goddess.

Devakulikā 17A—On plan and in structure it corresponds to *Devakulikā* 15A. The inner face of the square frame is decorated with a row of lions whose front paws are borne by dog and boar, while its underside on each of the two shorter sides bears three images of *lalitāsana* goddesses. The square part of the ceiling representing *nābhucchanda* element in the *kṛipta* form depicts sixteen depressed *lāmās* in the diagonal order. Each of these *lāmās* consists of a quatrefoil and a circular *kola*, and a staminal tube having one row of petals. On the four sides of the square are shown half *lāmās* of the similar variety.

17B—Rectangular on plan it is *samatāla*, but its space is reduced to a square by the usual framework of placing four rectangular slabs over the architraves. The inner face of the square frame depicts a row of horse-riders hurling javelins, the front legs of the horses are borne by dogs etc. The underside of the frame on each of the two shorter sides carries figures of standing goddesses. The square flat surface bears similar representations as are noticed in *Devakulikā* 10B, only that the staminal tube is longer and carries, besides petals, a reverse *gajātālu* and a quatrefoil *kola*.

The *devakulikās* from 18 to 22 are modern.

Devakulika 23—Square on plan it is domical of the *sabhāmandāraka* variety. It consists of five circular courses and a circular *padmatilā*. The inner face of the first course is decorated with figures of musicians and dancers, while its underside carries an image of four-armed *lalitāsana* goddess at each corner and a sculptural panel on the two projecting narrow sides. The four goddesses at the four corners are identifiable with Sarasvatī, Prajñaptī, Vajrasṅkhalā and Vairotyā. Each goddess is flanked on either side by a Mālādhara and a Kinnara. The sculptural panel depicts an Ācārya, figures of musicians and dancers, and a Jina with Śrāvakas bearing garlands and pitchers. The second is *kaṇṇadardarikā*. The third is *padma* decorated with two bands of lotus petal-and-bud ornament. The fourth represents figures of dancers, musicians and warriors. The fifth is decorated with a row of

geese. The *padmaśilā* consists of three courses of twelve-foil pointed, eight-foil pointed and quatrefoil *kolas*, each edged with reverse *gajātālu*. Inserted into the last course is a staminal tube adorned with one row of petals. The foils of *kola* are flanked on the outer edge with lotus scrolls.

Devakulikā 24—Square on plan it is domical of the *sabhāmandāraka* variety. It consists of five circular courses and a circular *padmaśilā*. The inner face of the first course is decorated with figures of dancers and musicians, while its underside represents an image of *lālītāsana* goddess accompanied by *Mālādhara*s and *Kinnara*s at each corner and a sculptural panel depicting dancers and musicians on the two projecting narrow sides. The second is *padma* adorned with two bands of lotus petal-and-bud motif. The third is *gajātālu* topped by a band of diamonds and beads. The fourth again is *gajātālu* decorated with figures of entwined *Nāga*s. The fifth shows a sculptural panel depicting an *Ācārya* with disciples, wrestling scenes and figures of warriors. The *padmaśilā* is similar to that noticed in the preceding ceiling, with this difference that the quatrefoil *kola* is made pointed.

Devakulikā 25—Square on plan it is domical of the *sabhāmandāraka* class. It consists of four circular courses and a circular *padmaśilā*. The first depicts a row of elephants on the inner face and a human-couple seated in an arch of creepers issuing from the mouth of a *kīrtimukha* at each corner on the underside. The second is *karnadardarikā* topped by a goose band. The third is carved with a row of horse-riders. The fourth represents figures of male dancers (one having a bull face). The large *padmaśilā* consists of three courses of twelve-foil larger, twelve-foil smaller and eight foil pointed *kolas*, and a staminal tube clasped by one row of petals. Each course of the *padmaśilā* is edged with reverse *gajātālu*. The ceiling is raised up by a square frame of four rectangular slabs representing *ardhapadma* pattern on the inner face and a band of *campaka* flowers on the two projecting narrow undersides. Each of these flowers is set up in a lozenge having a diamond-and-bead border and *kīrtimukhas* at corners.

Devakulikā 26—Square on plan it is domical of the *sabhāmandāraka* order. It consists of five circular

courses and a circular *padmaśilā*. The inner face of the first course depicts figures of dancers, while its underside represents *Gaja-Lakṣmī* on two corners and *fārdūlas* confronting warriors on the other two. The second is *padma* decorated with two bands of lotus petal-and-bud ornament. The third is *gajātālu* surmounted by a band of diamonds and beads. The fourth again is *gajātālu* but is adorned with figures of entwined *Nāga*s. The fifth is decorated with a row of geese. The *padmaśilā* is similar to that seen in *Devakulikā 23*, only that the quatrefoil *kola* is made pointed.

Devakulikā 27—Square on plan it is domical of the *sabhāmandāraka* mode. It consists of five circular courses and a circular *padmaśilā*. The inner face of the first course is decorated with a row of horse-riders, while its underside represents a seated human-couple in an arch of creepers issuing from the mouth of a *kīrtimukha* at each corner and a creeper-band on the two projecting narrow sides. The second is *karnadardarikā*. The third is *padma* decorated with two bands of lotus petal-and-bud ornament. The fourth is *gajātālu* topped by a band of diamonds and beads. The fifth is adorned with a row of geese. The *padmaśilā* consists of three courses of eight-foil reverse, eight-foil pointed and quatrefoil pointed *kolas*, the last one being edged with reverse *gajātālu*. In the quatrefoil *kola* is inserted a small staminal tube clasped by one row of petals.

Devakulikā 28—Square on plan it is domical of the *sabhāmandāraka* type. It consists of four circular courses and a circular *padmaśilā*. The inner face of the first course is carved with a row of lions, while its underside depicts a creeper medallion at each of the four corners and a sculptural panel containing male figures, with folded or upraised hands, on the two projecting narrow sides. The second is *padma* decorated with two bands of lotus petal-and-bud ornament. The third is *gajātālu* topped by a diamond-and-bead band. The fourth, edged with *gajātālu*, has eight whorls of four-fold (3+1) pointed *kola*. The *padmaśilā* consists of three courses. The first is made up of eight whorls of four-fold (3+1) reverse *kola*. The second is similar to the first but is smaller in size. The third pertains to an eight-pointed quatrefoil *kola* and a

small stamantal tube adorned with one row of petals.

Devakulikā 29—Rectangular on plan it is *samatala*. The rectangular flat surface shows relief carvings arranged in three panels. The square central panel displays Lord Kṛṣṇa subduing the snake Kālīya. The scene is disposed in a circle. At each corner of the square is a Kinnara playing on some musical instrument. The two side panels are rectangular. One of these depicts Kṛṣṇa lying on the coiled body of the snake Śeṣa, beside him is Lakṣmī waving a fan, and a servant is seen massaging his foot. In this panel is also shown the wrestling of Kṛṣṇa and Cānūra. The other panel depicts Kṛṣṇa, Balarāma and friends playing with a ball.²¹ The ceiling is raised up by a frame of four rectangular slabs placed over the architraves. The slabs carry images of *lalitāsana* goddesses with attendant figures in projecting niches and figures of *ganas* in the alternate recesses.

Devakulikā 30-31—Square on plan it is *samatala*. Its square flat surface is divided into nine square compartments arranged in three lines of three each. The four corner compartments are occupied by the images of four-armed *lalitāsana* goddesses, one of whom may be identified with Vajrasṅkhalā. The other compartments are filled with lotus medallions, each having two rows of petals, the petals of the outer row being alternated with buds. The medallions are bordered by a band of geese, the lotus flowers filling in the corners. The ceiling is raised up by a square frame of four rectangular slabs bearing decorations of diamonds on the inner face and of creepers on the two projecting narrow undersides.

Devakulikā 32A—Square on plan it is *samatala*. Its square flat surface is divided into three concentric circular bands, the outer containing *pīpala* like leaves set up in beaded volutes, the intermediate band depicting lotus petal-and-bud device and the inner representing a quatrefoil *kola*. In the quatrefoil *kola* is inserted a stamantal tube clasped by one row of petals. At each corner of the square are voluted lotus scrolls with bud in the centre, and on its two sides is a narrow band of diamonds and beads. The ceiling is raised up by a square frame of four

rectangular slabs bearing similar decorations as we notice in the preceding ceiling.

32B—Square on plan it is an *utkṛipta* ceiling of the *padmaka* class. The *padmaka* is represented by nine projecting *lāmās* disposed in three lines of three each. Each *lāmā* consists of a reverse *gajatālu*, an eight-foil pointed *kola* and a reverse *gajatālu* with an open flower. Between the *lāmās*, on the level surfaces, are concave-sided diamonds marked with four-petalled flowers. The ceiling is raised up by a square frame of four rectangular slabs depicting fighting scenes and figures of musicians and dancers on the inner face, and a band of foliate scrolls on the two projecting narrow undersides.

Devakulikā 33A—Square on plan it is *samatala*. Its square flat surface shows a full-blown lotus flower comprising three rows of petals occupied by figure sculptures. The sixteen-petalled outer row is occupied by sixteen figures of four-armed *lalitāsana* Vidyādevīs. The sixteen-petalled intermediate row has sixteen figures of Kinnaras and Kinnaris. The petals of the inner row are empty but alternated by lotus buds. At each corner of the square is a Kinnara-couple. The whole is placed in a border of geese. The ceiling is raised up by a square frame of four rectangular slabs carrying a row horse-riders charging javelins on the inner face and a band of foliate scrolls on the two projecting narrow undersides.

33B—Square on plan it is a *samakṣipta* ceiling of the *mandāraka* order. The *mandāraka* element is shown in three concentric circles. The deeply cut outer circle represents a band of geese on the inner face and a Kinnara-couple at each corner on the underside. The intermediate circle has a sixteen-pointed *kola* set up in *gajatālu*. The inner circle displays a row of lotus petals in the cyma reverse order, its soffit is decorated with a band of diamonds and beads, while in its centre is an eight-foil *kola* containing a stamantal tube clasped by one row of petals. The ceiling is raised up by a square frame of four rectangular slabs carrying a row of elephants on the inner face and a band of creepers on the two projecting narrow undersides.

Devakulikā 34A—Square on plan it is a *kṣiptikṣipta* ceiling of the *padmamandāraka* order. This composite form is represented in three concentric circles. The deeply cut outer circle shows a goose-band on the inner face and a Kinnara-couple at each corner on the underside. Edged with reverse *gajatālu* the intermediate circle has twelve whorls of four-fold (3+1) *kola* touching the inner face of the outer circle. The inner circle depicts six projecting small *lūmās* encircling a larger replica of the same in centre. Each of the smaller *lūmās* consists of a reverse *gajatālu*, a six-foil pointed *kola*, and a deeply set circular *kola* containing a staminal tube clasped by one row of petals. The central *lūma* consists of two courses of six-foil pointed and quatrefoil *kolas*, and a staminal tube of the similar type as we find in case of the other *lūmās*, its each course is edged with reverse *gajatālu*. The ceiling is raised up by a square frame of four rectangular slabs representing a *kāyotsarga* Jina with figures of Mālādharas, trumpeters, horse-riders and elephants on the inner face, and a band of creepers on the two projecting narrow undersides.

34B—Square on plan it is *samātala*. Its square flat surface is divided into five concentric circular bands representing, from outer to inner, a row of geese, *ardhapadma* pattern in beaded half circles, leaves in beaded volutes, lotus petal-and-bud motif and a full-blown lotus flower having one row of petals. At each corner of the square are represented creepers. The ceiling is raised up by a square frame of four rectangular slabs. The inner face of the frame depicts a *kāyotsarga* Jina accompanied by Mālādharas, pitcher-bearers and male figures with hands upraised in adoration, while its two projecting narrow undersides depicts a band of lotus scrolls.

Devakulikā 35A—Rectangular on plan it is a *samakṣipta* ceiling of the *mandāraka* variety, but its space is reduced to a square by the usual framework of placing four rectangular slabs over the architraves. The inner face of the square frame depicts *kāyotsarga* Jinās with Śrāvakas carrying water-vessels, garlands, incense-burners and flower vases, while its underside on each of the two shorter sides represents three standing goddesses with attendant figures. The square part of the ceiling represents

mandāraka element in three concentric circles. The sharply cut outer circle shows *ardhapadma* motif on the inner face and a *kīrttimukha* at each corner on the underside. The intermediate circle represents twelve whorls of four-fold (3+1) reverse *kola* followed by twelve whorls of four-fold normal *kola*. The inner circle, edged with reverse *gajatālu*, depicts an open lotus having three rows of petals, the outer and the central rows being incurved and the intermediate row being displayed in the cyma recta form.

35B—On plan it follows the preceding ceiling, but in structure it is *samātala*. The inner face of the square frame is decorated with *ardhapadma* device, while its underside on each of the two shorter sides displays three projecting *lūmās* in the diagonal order. Each *lūmā* is like a serrated diamond and consists of three courses of twelve-foil, eight-foil and quatrefoil *kolas*, and a small staminal tube terminating in a six-petalled *mandāraka* flower. Between the *lūmās* on two sides are deeply cut half *lūmās* of the similar variety. The square flat surface is boldly relieved with an image of twenty-armed *lalitāsana* goddess Mahāmānāsī with her lion mount⁸². She holds sword, lotus, arrow, *triśūlā*, *danda*, goad, *vyākhyānamudrā*, snake, club and *varadamudrā* in the right hands, and shield, club, bow, noose, *vajra*, *abhaya-mudrā*, conch, pot, *paraśu* and lotus in the left ones. The goddess is flanked on each side by an image of eight-armed standing male divinity holding *vajra*, goad, noose, *vyākhyānamudrā*, *varadamudrā*, *vajra*, *jñānamudrā* and an indistinct object.

Devakulikā 36A—Rectangular on plan it is *samātala*, but its space is reduced to a square by the usual framework of placing four rectangular slabs over the architraves. The inner face and the two undersides of the square frame are inset with images of four-armed *lalitāsana* goddesses. The square flat surface is divided into five concentric circular bands representing, from outer to inner, lotus petals, *ardhapadma* enrichment in beaded half circles, leaves in beaded volutes, lotus petal-and-bud, and a full-blown lotus flower comprising one row of petals. Each corner of the square is occupied by an image of four-armed *lalitāsana* goddess. The whole is placed in a border of flamboyant pattern.

36 B—On plan and in structure it is similar to the preceding ceiling. The inner face of the square frame bears images of four-armed *lalitāsana* goddesses, while its underside on each of the two shorter sides is relieved with three creeper medallions. The square flat surface shows a circular panel in the centre, it is surrounded all around by two square bands, each decorated with creepers which emerge from the mouth of a *kīrtimukha* carved in the centre on each side, but the creeper at each corner is replaced by a whorl of five-fold (4+1) pointed *kola*. The circular panel is deeply cut with two bands of eight-foil pointed and quatrefoil *kolas*, in the centre of the quatrefoil *kola* is inserted a small staminal tube clasped by one row of petals. Between the two *kolas* is a reverse *gajātālu*. Each of the two square bands as well as the circular panel is edged with *gajātālu*.

Devakulika 37 A—Square on plan it is a *sama-utkṣipta* ceiling of the *mandāraka* order. The *mandāraka* is represented in four concentric circular bands comprising, from outer to inner, sixteen-foil, twelve-foil, eight-foil and quatrefoil *kolas*, each set up in *gajātālu*. The quatrefoil *kola* also contains a staminal tube clasped by one row of petals. At each corner of the square is a *kīrtimukha*. The ceiling is raised up by a square frame of four rectangular slabs sculptured with figures of musicians and dancers.

37 B—Square on plan it is *samatala*. Its square flat surface shows three square bands disposed one within the other at equidistances. The outer square displays a slightly projecting *lāmā* at each corner and a Kinnar-couple on each side. Each *lāmā* consists of a quatrefoil and a circular *kola*, and a small staminal tube terminating in a *mandāraka* flower, the whole being encircled by a band of *gajātālu*. The intermediate square depicts sixteen lotus flowers, each having one row of incurved petals. Edged with *gajātālu* the inner square has a circular belt depicting in two concentric bands an eight-foil pointed *kola* and a quatrefoil *kola* respectively, each preceded by a reverse *gajātālu*. In the centre of the quatrefoil *kola* is a staminal tube clasped by two rows of petals. The ceiling is raised up by a square frame of four rectangular slabs carved with images of *lalitāsana* goddesses.

Devakulika 38 A—Rectangular on plan it is *samatala*. The rectangular space of the ceiling is slightly narrowed by a frame of four rectangular slabs placed over the architraves. The inner face of the rectangular frame on each side depicts a *padmāsana* Jina with Śrāvakas carrying offerings, while its underside on each of the two projecting sides carries a Kinnara-couple accompanied on either side by a human-couple seated in voluted lotus scrolls. The rectangular flat surface of the ceiling is divided into three compartments, the central being square and the side ones, rectangular. The square compartment is divided into three concentric circular bands. The outer band consists of twelve-foil *kola* set up in *gajātālu* and edged with a row of incurved lotus petals. The intermediate band, edged with reverse *gajātālu*, depicts a row of incurved lotus petals. The inner band is like the intermediate one but shows in its centre a quatrefoil *kola* containing a staminal tube clasped by one row of petals. At each corner of the square are shown creepers. The two rectangular compartments are filled with relief carvings representing Jaina monks and Śrāvakas.

38 B—On plan and in structure it follows the preceding ceiling. The inner face of the rectangular frame is decorated with balcony models, while its underside depicts an image of goddess Ambikā on the one side and that of Sarvānubhūti on the other. The rectangular flat surface shows some images of unidentified gods and goddesses.⁸³

Devakulika 39 A—Rectangular on plan it is a *sama-utkṣipta* ceiling of the *mandāraka* order. But its space is reduced to a square by the usual framework of placing four rectangular slabs over the architraves. The inner face of the square frame displays images of *lalitāsana* goddesses in niches, but the central niche on each side depicts a male divinity. The underside of the frame on the two shorter sides depicts a row of *campaka* flowers, each set up in a lozenge bordered by a diamond-and-bead band and having *kīrtimukhas* at corners. The square part of the ceiling represents *mandāraka* element in three concentric circular bands. Set up in *gajātālu* the outer band consists of twelve-foil pointed *kola*. The intermediate band, edged with reverse *gajātālu*, has an eight-foil pointed *kola*. The inner,

also edged with reverse *gajalālu*, comprises a quatrefoil *kola* cut out with a circular *kola*. In the circular *kola* is inserted a staminal tube clasped by one row of petals. At each corner of the square is a Kinnara-couple

39B—On plan it is similar to the preceding ceiling, but in structure it is *samatala*. The inner face of the square frame on each side depicts a *padmāsana* goddess in the centre and Mālādhara on her two sides, while its underside on each of the two shorter sides is decorated with three creeper medallions. The square flat surface is boldly relieved with four images of four-armed *lalitāsana* goddesses (Vajrāṅkuśī (Fig 19), Cakreśvarī, Prajāpti and Vajraśṛṅkhālā)³⁴ placed diagonally in the four corners. On either side of each goddess is a male attendant carrying pitcher or garland. In the centre of the panel is a full-blown lotus flower comprising one row of incurved petals alternating with buds.

Devakulikā 40A—Rectangular on plan it is *samatala*, but its space is reduced to a square by the usual framework of placing four rectangular slabs over the architraves. The inner face of the square frame is decorated with a row of geese, while its underside on each of the two shorter sides depicts creepers that emerge from the mouth of a *kīrttimukha*. The square flat surface is divided into four concentric circular bands. The first is filled with sixteen full-blown lotus flowers. The second shows acanthus leaves in beaded semi-circles. The third depicts figures of dancers. The fourth (central) has a sixteen-petalled full blown lotus flower. At each corner of the square is a *lalitāsana* goddess flanked on each side by a Kinnar and a male pitcher-bearer.

40B—On plan and in structure it is similar to the preceding ceiling. The inner face of the square frame on each side depicts a *kāyotsarga* Jina with Vidyādhara riding on peacock, horse and swan and carrying water jar, fruit and flywhisk, while its underside on each of the two shorter sides is carved with three creeper medallions. The square flat surface shows a circular panel depicting eight *dikpālas*, all having four arms and represented in the standing attitude. Between the *dikpāla* images

are Śrāvaka-couples or pair of male figures, all standing on lotus pedestals. The female figure to the right of Nīrtti is naked. In the centre of the panel is an octagonal slab carved with an image of four armed *padmāsana* Gaja-Lakṣmī attended upon each side by a female *caurī*-bearer. Below the pedestal of the goddess are nine water vases. At each corner of the square is an image of four-armed *lalitāsana* goddess.³⁵

Devakulikā 41A—Square on plan it is *samatala*. The square flat surface is relieved with a sixteen-petalled full-blown lotus flower occupied by sixteen images of standing Vidyādevīs, each having six arms. In the centre is a small full-blown lotus flower having one row of incurved petals. At each corner of the square is a Kinnara-couple, and on its two sides is a goose-band. The ceiling is raised up by a square frame of four rectangular slabs bearing images of *lalitāsana* gods, but the god in the central niche on each side is represented in the *padmāsana* attitude.

41B—On plan it follows the preceding ceiling, but in structure it is a *sama-utksipta* ceiling of the *padmamandāraka* variety. This composite form is represented by eight slightly projecting *lāmās* encircling a *padmaśilā* let down in the centre. All the *lāmās* are arranged diagonally. Set up in a square frame each *lāmā* consists of an eight foil, a quatrefoil and a circular *kola*, in the last one is inserted a staminal tube terminating in a six-petalled *manduraka* flower. The *padmaśilā* consists of two courses, each edged with reverse *gajalālu*. The first course consists of eight whorls of four-fold (3+1) pointed *kola*. The eight points of this course overlap on the inner corners of the *lāmās*. The second has six-foil *kola*. From the latter also issues a long staminal tube clasped by one row of petals. At each corner of the square is a *kīrttimukha* spawning creepers. The square frame lifting up the ceiling is inset with images of four-armed *lalitāsana* goddesses.

Devakulikā 42A—It is rectangular on plan, but its space is reduced to a square by the usual framework of placing four rectangular slabs over the architraves. The inner face of the square frame is decorated with a row of horse-riders, while its

underside on each of the two shorter sides bears images of standing goddesses. The front legs of the horses are borne by such figures as dogs. The square part of the ceiling depicts *nābhicchanda* element in the *sama-kṣipta* form. It is represented by a grid of seventeen depressed *lāmās* arranged diagonally. Besides, there are half *lāmās* on the four sides. Each *lāmā* consists of a quarefoil *kola* and a small staminal tube terminating in an eight-petalled *mandāraka* flower.

42B—On plan it follows the preceding ceiling, but in structure it is *samatala*. The inner face of the square frame is adorned with a row of lions, while its underside on each of the two shorter sides depicts Gaja-Lakṣmī. The square flat surface displays, one within the other, three decorative square bands. The outer square band shows a whorl of four-fold (3+1) *kola* at each corner and three foils of *kola* on each side. The intermediate band has an eight-foil *kola*. The inner band represents three concentric bands of eight-foil, quatrefoil and circular *kolas*. In the centre of the circular *kola* is inserted a staminal tube clasped by one row of petals. Each of the three square bands is edged with reverse *gajātālu*. The whole is placed in a border of *gajātālu*.

Devakulikā 43A—On plan it follows *Devakulikā* 42A, but in structure it is *samatala*. The inner face of the square frame carries images of *lalitāsana* goddesses, while its underside on each of the two shorter sides is decorated with three creeper medallions. The square flat surface is divided into three concentric bands, the outer and the intermediate being square and the central being circular. The outer square band consists of sixteen-foil *kola*, while the intermediate one pertains to eight-foil *kola*. The circular central panel represents a quatrefoil *kola* and a staminal tube clasped by one row of petals. The whole is placed in a border of foliate scrolls which are overlapped by pieces of four-fold (3+1) *kola* placed on the sides of the outer square band. Outside the scroll-band border, on the two sides, is a goose band.

43B—Rectangular on plan it is *samatala*, but its space is reduced to a square by the usual framework of placing four rectangular slabs over the

architraves. The inner face of the square frame shows fighting scenes and figures of Mālādhara, dancers, musicians and warriors, while its underside on each of the two shorter sides depicts three voluted lotus scrolls filled with figures of Kinnara, Mālādhara and *lalitāsana* goddess. The square flat surface is boldly relieved with an image of sixteen-armed goddess Acchuptā sitting in the *lalita* pose on a stool (Fig 18). The goddess carries chain, ring, goad, noose, arrow, *vyākhyānamudrā*, *paraśu* and conch in the right hands, and chain, trumpet(?), *danda*, bow, *vajra*, pitcher, club and *abhayamudrā* in the left ones. She is accompanied on each side by a female *caurī* bearer. Her horse mount is represented below her left leg. Below is also seen a band of lotus scrolls that issue from the mouth of a *kīrtimukha* carved in the centre, while above are hovering Vidyādhara showering *abhiṣeka* water on goddess or making music.

Devakulikā 44A—On plan and in structure it is similar to the preceding ceiling. The inner face of the square frame is adorned with a row of horse-riders, while its underside on each of the two shorter sides depicts three cross-shaped niches containing images of *lalitāsana* goddesses, and Kinnaras filling in at the corners. The front legs of the horses are carried by monkeys, geese, *ganās* and bulls. The square flat surface shows similar representations as we notice in *Devakulikā* 36A, but at the four corners of the square are shown creepers and the border of flamboyant design is conspicuous by its absence here.

44B—On plan and in structure it corresponds to *Devakulikā* 43B. The inner face of the square frame is decorated with a row of lions, while its underside on each of the two shorter sides represents three lotus medallions, each having two rows of petals, the petals of the outer row being set up in beaded semi-circles. The square flat surface is boldly relieved with an image of sixteen-armed goddess Sarasvatī sitting in *lalitāsana* on a stool.³⁶ She holds lotus, *danda*, noose, conch, *viṇā*, *varadamudrā*, *abhayamudrā* and lotus in the right hands, and lotus, *viṇā*, some musical instrument, goad, fruit, *abhayamudrā* with *akṣamāla*, book and pitcher in the left ones. To the right of the goddess is a six-armed male dancer and to her left is a six-

armed male drummer. Below is a figural band depicting goat, boar, etc., while above is a sculptural panel depicting Gaja-Lakṣmī in the centre and four male divinities in niches on her each side.

Devakulikā 45A—On plan it is similar to *Devakulikā* 43B, but in structure it is a *kṣipta* ceiling of the *nābhicchanda* order. The inner face of the square frame on each side depicts a *padmāsana* Jina flanked on either side by a goddess mounting a peacock and a horse-rider, while its underside on each of the two shorter sides displays figures of horse-riders, elephants with drivers and warriors. The *nābhicchanda* element is represented by a grid of seventeen depressed *lūmās* disposed in diagonal order. Besides, there are half *lūmās* on the four sides. Each *lūmā* consists of a quatrefoil and a circular *kola*, and a small *padmakāra* adorned with one row of petals.

45B—On plan and in structure it is like that seen in *Devakulikā* 43B. The inner face of the square frame is inset with images of *lalitāsana* goddesses, while its underside on each of the two shorter sides is decorated with three full and two half lotuses, each comprising two rows of petals, the petals of the outer row in some cases being set up in intersecting garland loops. The square flat surface is boldly relieved with an image of sixteen-armed goddess Vairotyā seated in *lalitāsana* on a stool³⁷. She carries snake, disc, *trifāla*, noose, sword, *vajra-ghaṇṭā* and *varadamudrā* in the right hands, and snake, shield, *danda*, lotus, *vajra*, snake and pitcher in the left ones, her other two hands rest on the head of a Nāga and a Nāgin, who are depicted respectively to the right and left of the stool, with their hands in *añjalimudrā*. She is easily recognised by her snake mount shown below her seat with hands in *añjalimudrā*. She has a seven-hooded cobra canopy overhead and is attended upon either side by a female *cauri*-bearer. Above is a row of Gandharvas and Vidyādharaś.

Devakulikā 46A—Square on plan it is a *samutkṣipta vitāna* of the *mandāraka* variety. The latter is represented in three concentric circular bands. The outer band depicts sixteen-foil reverse *kola*. The intermediate band, edged with reverse *gajataḷu*, pertains to twelve-foil *kola*. The inner band, also edged with reverse *gajataḷu*, has twelve-foil *kola*

and a staminal tube clasped by one row of petals. The four corners of the square are occupied by four *kirtimukhaś*. The ceiling is raised up by a square frame of four rectangular slabs, each representing a *padmāsana* Jina flanked on either side by two Mālādharaś.

46B—On plan it follows the preceding ceiling, but in structure it is *samataḷa*. The square frame is inset with images of *lalitāsana* goddesses. The square flat surface depicts an image of sixteen-armed Nṛsimha (Fig. 21) tearing the belly of Hiranyakaśyapa caught between his legs³⁸. Nṛsimha holds mace and disc in his two hands; two of his hands are raised over the head, while with the rest he is busy in overpowering the demon and tearing his belly. The sculpture is carved in high relief in the centre of a sixteen-petalled lotus flower with buds in between the petals and is placed in a square compartment having a Kinnara-couple at each corner. The whole is surrounded by a rectangular panel border showing narratives of *samudramanthana* and some other scenes.

Devakulikā 47A—Square on plan it is *samataḷa*. Its square flat surface is divided into three concentric circular bands. The outer and the intermediate bands show 56 Dik-Kumārīś performing the birth-rites of Jina carved in the central circle³⁹. At each corner of the square is a Kinnara-couple, and on its two sides is a goose-band. The ceiling is raised up by a square frame of four rectangular slabs. Each slab depicts a *kāyotsarga* Jina flanked on either side by a four-armed male divinity carrying pitcher and a Mālādhara.

47B—On plan it follows the preceding ceiling, but in structure it is a *kṣipta vitāna* of the *nābhicchanda* order. The latter is represented by a grid of thirteen depressed *lūmās* arranged in diagonal order. Besides, there are half *lūmās* on the four sides. Resembling a serrated diamond each *lūmā* consists of an eight-foil, a quatrefoil and a circular *kola*, and a staminal tube adorned with one row of petals. The ceiling is raised up by a square frame of four rectangular slabs carved with balcony models.

Devakulikā 48A—Rectangular on plan it is *samataḷa*. Its rectangular flat surface is divided into three

compartments, the central being square and the side ones, rectangular. Each of the rectangular compartments depicts two pairs of Kinnars. The square compartment is divided into three concentric circular bands, the outer being carved with lotus scrolls, and the intermediate and the inner having decoration of creepers. At each corner of the square is a *kīrtimukha*. The whole is placed in a border of creepers which emerge from the mouth of a *kīrtimukha* carved in the centre on each side. The ceiling is raised up by a frame of four rectangular slabs, two of which are slightly projecting into the space of the ceiling. The inner face of the rectangular frame depicts figures of warriors, dancers and musicians, while its underside on the two projecting sides is decorated with lotus scrolls.

48B—On plan and in structure it follows the preceding ceiling. The inner face of the rectangular frame raising up the ceiling depicts *kāyotsarga* Jinas with Śrāvakas carrying offerings for worship, while its underside on the two projecting sides is decorated with creepers. The rectangular flat surface is divided into twenty compartments arranged in four lines of five each. The compartments are filled with various relief carvings. One of these shows a Jina. Another has an Ācārya with disciples.⁴⁰ In the rest are figures of musicians, dancers, warriors and Mālādharas. Each compartment is bordered by a band of diamonds and beads.

Devakulikās 49-50—On plan and in structure it corresponds to that seen in *Devakulikā 48A*. The inner face of the rectangular frame is carved with saw-tooth pattern, while its underside on the two projecting sides is embellished with lotus scrolls. The rectangular flat surface is divided, like the preceding ceiling, into twenty compartments containing a *padmāsana* Jina, a *kāyotsarga* Jina, an Ācārya with disciples, a *lalitāsana* image of goddess Ambikā, an unidentified *lalitāsana* goddess, Yakṣa Brahmaśānti, Mālādharas, pitcher-bearers and dancers.⁴¹

Devakulikā 51—Rectangular on plan it is *samāntala*, but its space is reduced to a square by the usual framework of placing four rectangular slabs over the architraves. The inner face of the square frame shows flamboyant pattern in semi-circles,

while its underside on the two shorter sides is decorated with creepers. The square flat surface is divided into three concentric circular bands. The outer band is decorated with lotus buds and stalks. The intermediate band has decoration of lotus scrolls. The inner band depicts a full-blown lotus flower. The four corners of the square are filled with four *kīrtimukhas*. The whole is placed in a border of creepers.

Devakulikā 52A—Square on plan it is a domical ceiling of the *sabhāmandāraka* variety. It consists of four circular courses and a circular *padmaṭilā*. The first shows a band of *kīrtimukhas* on the inner face and four bold *kīrtimukhas* on the four underside corners. The second is *karnadardarikā* topped by a goose-band. The third is *gajātālū* surmounted by a band of diamonds and beads. The fourth shows relief carvings of a *kāyotsarga* Jina with Śrāvakas standing beside him, and an Ācārya with *sthāpanā* in front and Śrāvakas standing with folded hands. The *padmaṭilā* consists of three courses of eight whorls of four-fold (3+1), six whorls of four-fold (3+1) pointed and eight-foil pointed *kolas*, and a staminal tube clasped by two rows of petals and inserted in a deeply set quatrefoil *kola*. The first course of the *padmaṭilā* is set up in normal *gajātālū*, while the other two are edged with reverse *gajātālūs*.

52B—Square on plan it is a domical ceiling of the *sabhāmandāraka* type. It consists of four circular courses and a circular *padmaṭilā*. The first course carries images of *lalitāsana* goddesses on the inner face as well as on the four underside corners. The second is *karnadardarikā* topped by a goose-band. The third is *gajātālū* surmounted by a band of *campaka* flowers and circular *lambanas*. The fourth is *gajātālū* adorned with entwined Nāgas. The *padmaṭilā* consists of five courses of twelve whorls of four-fold (3+1), eight whorls of four-fold (3+1) pointed, eight-foil pointed, six-foil pointed and quatrefoil *kolas* respectively, and a staminal tube clasped by one row of petals and inserted in a deeply set circular *kola*. The first course of the *padmaṭilā* is set up in normal *gajātālū*, while the other four are edged with reverse *gajātālūs*.

Devakulikā 53A—Same as *Devakulikā 52A*.

53B—Same as *Devakulikā* 52B

Devakulikā 54A—Square on plan it is a domical ceiling of the *sabhāmandāraka* order. It consists of five circular courses and a circular *padmaśīlā*. The inner face of the first course is decorated with a row of elephants, while its underside shows carving of creepers at the four corners and a sculptural panel on the two projecting narrow sides. Each panel depicts a *kāyotsarga* Jina with worshippers carrying pitcher, garland and other offerings. The second is *padma* decorated with two bands of lotus petal-and-bud ornament. The third, fourth and fifth pertain to sixteen-foil, twelve-foil and eight-foil *kolas* respectively, each bordered by a band of lotus scrolls. The *padmaśīlā* is composed of three corollas of incurved lotus petals and a staminal tube adorned with one row of petals. The first two corollas are edged with reverse *gajatālu*.

54B—Square on plan it is a domical ceiling of the *sabhapadma-mandāraka* order. It consists of six circular courses and eight projecting *lūmās* encircling a *padmaśīlā* let down in the centre. The inner face of the first course is carved with a row of lions, while its underside depicts an image of *lalitāsana* goddess at each corner and a foliate scroll-band on the two projecting narrow sides. The second is *karnadardarikā* topped by a goose-band. The third is adorned with balcony models. The fourth and fifth are *gajatālu*, each topped by a band of diamonds and beads. The sixth consists of an eight-foil *kola*, each foil containing a staminal tube clasped by one row of petals. From the third course project out eight brackets of *Vidyādhara*s, each supporting a bracket figure of *Apsarā*, the stele of which is tenoned into the *kola* course. The *Apsarā*s are represented dancing, playing on some musical instruments, or bearing garlands, in one instance she is naked. Each of the eight projecting *lūmās* consists of a quatrefoil and a deeply set circular *kola*. The *padmaśīlā* consists of two courses of eight-foil and quatrefoil *kolas* and a staminal tube terminating in a *mandāraka* flower. Each course of the *padmaśīlā* is edged with reverse *gajatālu*.

The line of *devakulikās* is broken at the main entrance, but the corridor is continued and shows two usual bays, each containing an ornate ceiling

The ceiling towards the entrance is built on a square plan and is domical of the *sabhāmandāraka* variety. It consists of five circular courses and a circular *padmaśīlā*. The inner face of the first course is adorned with a row of elephants, while its underside carries a *Kinnara*-couple at each corner and a figural band representing musicians and dancers on the two projecting narrow sides. The second is *karnadardarikā* topped by a *kirttimukha* band. The third is *gajatālu* surmounted by a band of diamonds and beads. The fourth is decorated with a row of geese. The fifth carries a sculptural panel which depicts a seated *Acārya* with *sthāpanā* in front and *Śrāvaka*s hearing his religious discourse. The *padmaśīlā* consists of three courses. The first has eight whorls of four-fold (3+1) *kola*. The second consists of an eight-foil pointed *kola*. The third also consists of an eight-foil pointed *kola*, but its foils are smaller and arranged in a square. In the third course of the *padmaśīlā* are also set up a quatrefoil and a circular *kola*, and a staminal tube clasped by one row of petals.

Square on plan the ceiling towards the courtyard is also domical of the *sabhāmandāraka* variety. It consists of six circular courses and a circular *padmaśīlā*. The inner face of the first course is decorated with a row of horse-riders, while its underside reveals creepers at the four corners and a foliate scroll-band on the two projecting narrow sides. The second is *padma* decorated with two bands of lotus petal-and-bud enrichment and topped by a *kirttimukha*-band. The third is adorned with balcony models. The fourth and fifth are *gajatālu*, each topped by a band of diamonds and beads. The sixth consists of eight whorls of four-fold (3+1) *kola*. From the third course project out eight brackets of *Vidyādhara*s, each supporting a bracket figure of *Apsarā*, the stele of which is tenoned into the *kola* course. The *padmaśīlā* consists of two courses, each edged with reverse *gajatālu*. The first is made up of six whorls of four-fold (3+1) pointed *kola*. The second consists of an eight-pointed quatrefoil *kola* and a hollowed out circular *kola*. In the latter is inserted a staminal tube clasped by two rows of petals. This bay also contains a *torāṇa*-arch which is similar to that seen in the nave of the *raṅgamandapa*.

Both these ceilings are raised up by squat pillars. The spaces between these pillars are filled with carved panels. The panels are divided into two horizontal belts, the lower showing a row of elephants and the upper displaying different relief carvings. The southern panel in the ceiling towards the courtyard represents the story of Āṇḍrakumāra who imparted right knowledge to an elephant. At one end of this scene is Mahāvīra standing in *kāyotsarga* posture, and on the other is a man fighting with a lion⁴². The panel on the corresponding north side depicts two Acāryas with Śrāvakas. The southern panel in the ceiling near the main entrance represents a Jaina monk with Śrāvakas, while the one on the corresponding north side depicts figures of horse-riders, elephants with drivers and pedestrians.

At present each *devakulikā* has an image of *padmāsana* Jina worshipped as *mūlanāyaka*. Almost all these images were installed in one or the other of the later repairs of the temple. But the moulded pedestal and the *parikaras* are mostly old pieces. Thus the inscriptions engraved on these pedestals reveal the name of the Jina who is different from the image now worshipped. This is more obvious in case of Pārsvanātha whose snake-canopy is still preserved, but the Jina with his symbol, installed later, is quite different⁴³.

The *devakulikās* are shaded towards the courtyard by a corrugated eave-cornice.

The exterior wall of each *devakulikā* is *pañcaratha*. In elevation it shows *piṭha*, *vedibandha*, *jangha*, *varaṇḍika* and roof. The *piṭha* consists of a *bhitṭa*, *jadyakumbha*, *karnikā* and *chādyakī*. The *vedibandha* comprises a *khura*, *kumbha* decorated with half diamonds, *kalāśa*, *anatarapatra*, and *kapota* adorned with *cātya*-arch pattern. The *janghā*, divided into two registers by a plain fillet and also topped by a similar fillet, is plain. The *varaṇḍikā* has two *kapotas* interspersed with a deep fillet. The roof is composed of six receding tiers and is crowned on the top by a fluted bell, a *kalāśa* and a *bijapūraka*. At the base of the roof, on the central *ratha*, is a niche containing an image of *padmāsana* Jina.

The doorframe of the main entrance is modern, but the small ceiling in its front, built of black

stone, is an old one. Square on plan it is domical. It consists of five circular courses. The first is *karṇadardarikā* incised with lotus petals. The second is *gajatālu*. The third, fourth and fifth pertain to eight-foil, quatrefoil and circular *kolas* respectively. From the second course project out four brackets of *Vidyādhara*s, each supporting a bracket figure of *Apsarā*, the stele of which is tenoned into the quatrefoil *kola*. Built of white marble all these bracket figures seem to be added later.

Balāpaka

It was added in the 19th century and hence I need not discuss it here⁴⁴.

Hastisālā

It is a rectangular walled structure with its roof supported by six pillars. Above the plain plinth its wall shows mouldings of *khura*, *kumbha* decorated with half diamonds, *kalāśa*, *anatarapatra*, and *paṭṭikā* carved with *ardhapadma* pattern. Then follow two horizontal belts of perforated and blind stone grilles with a median band carved with saw-tooth pattern. On the top of the wall is another band carved with foliate scrolls. The grilles are out into various geometrical patterns such as criss cross, diamonds, stepped diamonds, chequer pattern and triangles. The vertical wall above the plinth is broken up by pillars. The base of these pillars, square in section, consists of a *khura*, *kumbha* adorned with half diamonds and a *kumuda*, their shaft is square at the base, octagonal in the middle and circular on the top, and their capital consists of a double-course round *bharanī* of *karnikā* and *padma*, surmounted by four-armed *kīcaka*-brackets. The wall is shaded by a corrugated eave cornice. The part above the cornice is allotted to a figural belt, now plastered up.

The *hastisālā* is entered from all the four sides. From the west it is led through the *balānaka*, while elsewhere it is entered through a porch. At present, only the west entrance is open. Each of the side porches has a flat roof resting on two pillars. The pillars have only two members, viz shaft and capital. The shaft has four sections, viz square, octagonal, sixteen-sided and circular. The capital consists of a double-course round *bharanī* of *karnikā* and *padma*, and a four-armed double-roll bracket.

The eastern porch also has a flat roof supported on two pillars, but it is ornate. Here the pillars are of the octagonal type. Their base shows mouldings of *khura*, *kumbha* carrying an image of *padmāsana* Jina on each of the eight facets, *kalata*, *antarāpātra* and *grāsapattī*. The shaft is divisible into two sections, the lower being octagonal and the upper, circular. The octagonal section is further divided into two horizontal belts by a *kumuda*, the lower belt of these is longer than the upper one. The lower belt carries an image of four-armed standing goddess on each of the eight facets, and the upper one has eight images of *padmāsana* Jinas. The circular section is divisible into four horizontal belts, the first showing vertical flutings, the second carrying figures of *Vidyādhara*s, the third representing diamonds and beads in alternation, and the fourth displaying a *kīrtimukha*-band. The capital consists of a double-course round *bharaṇī* of *karnikā* and *padma* clasped by foliage, and a four-armed double-roll bracket. Between the pillars is thrown a scalloped *torana*-arch punctuated with images of *padmāsana* Jinas and having circular *lambānas* underneath. The arch issues from the mouth of a *makara* on *śārdūla* inserted in the middle of the pillar-shaft and touches the underside of the architrave over the pillars. The roof has a ribbed eave-cornice overhanging the architraves. At the top of the roof is a cusped *torāṇa*-arch, now plastered up. This arch consists of five cusps and has a *tilaka* and a *makara* facing outward at either end. The *tilakas* shelter *padmāsana* Jinas. The single-*śākhā* doorframe is decorated with foliate scrolls. At the base of the jamb stands a female figure carrying water pot. The *udumbara* is damaged, while the *uttaranga* continues the decoration of the jamb. On either side of the door is a *Pratīhāra* (*Dvārapāla*).

The whole of the exterior of the *hastīśālā* is now white-washed.

Inside the *hastīśālā*, near the western entrance, is an equestrian effigy of Minister *Vimalaśāha* wearing a crown. He is holding a pot in his right hand, while with the left hand he is holding the reins of the horse he is riding on. The pot suggests that he is carrying offerings for worship. Executed in white marble the whole sculpture is now spoiled

by plastering save for the head, probably it was broken and had to be repaired. There is an attendant figure on the back, who once held an umbrella over the Minister.

Behind this is a *Samavasāra* scene executed in white marble. Circular in shape it is composed of three fortifications shown one above the other, and at the top is a quadruple image of Jina seated under a miniature shrine. An inscription upon it of V S 1212 (1155 A.D.) reveals that it was a gift of Minister *Dhandhuka*, who was a *Osavāla* by caste and a follower of *Nannācārya* of *Koranta-gaccha*.⁴⁵

In the *hastīśālā* are ten large elephants of white marble arranged east-west in three rows, the side ones having four elephants each and the central one comprising two elephants only. The elephants are wrought wholly in the round and are adorned with howdah, chain and bells, and trappings. Seven of these were installed by *Prthvipāla* in V S 1208 (1151 A.D.) and three by his son *Dhanapāla* in V.S. 1237 (1180 A.D.)⁴⁶

Above each sculpture of the *hastīśālā* is built a small domical ceiling. But for two ceilings all are now plastered up with lime. Made of black stone both these ceilings are alike. What is exposed of them show two square courses and a ceiling slab. The first square course consists of an eight-foil *kola* topped by a figural band representing warriors, *Mālādhara*s and pitcher-bearers. The second is a quatrefoil *kola*. The ceiling slab depicts an open lotus flower having two rows of petals.

According to the Jaina tradition, *Vimalaśāha* built this temple having spent eighteen crore fifty three lacs.⁴⁷

LŪNAVASAHI

The general arrangement of its plan (Text Fig. 3) is similar to the *Vimalavasahī*, but the *balāṇaka* is absent here and the *hastīśālā* is built at the back of the temple removing all the *devakulikās* of the back row. The temple is entered from the west to which direction it also has its orientation.

Malaprabhāda

It is *tryaṅga* on plan, consisting of *bhadra*, *pratiratha* and *karya*, the *bhadra* being the longest and the *pratiratha* the shortest. A recess separates the sanctum from the *gūḍhamandapa*.

In elevation it shows *pīṭha*, *vedibandha*, *jaṅghā*, *varaṇḍikā* and *phāmsanā*. The *pīṭha* consists of two *bhūṭas*, a *jāḍyakumbha*, a *karkikā*, a *chādyakī* and a *patīṭikā*. The *vedibandha* pertains to a *khura*, *kumbha*, *kalāśa*, *antarapatra* and *kapota*. Divided into two registers by a plain median band and also topped by a similar band the *jaṅghā* is plain, but for the projecting sculptured niches on the *bhadras* containing images of Jinās seated in *dhyānamudrā*. The *varaṇḍikā* is made up of a *kapota* and a ribbed eave-cornice. The *phāmsanā* roof consists of eight receding tiers and is crowned by an *amalaka*, *candrikā*, *kalāśa* and *bijapūraka*. The four ridges of the roof carry *ghaṇṭās* with rampant lions, each *ghaṇṭā* consisting of a fluted bell, an *amalaka*, a *kalāśa* and a *bijapūraka*, while at its base, in the cardinal points, are images of Jinās seated in *dhyānamudrā*. The whole of the exterior of the sanctum is now coated with white lime.

The fourframe of the sanctum is of the single-*fākhā* variety decorated with foliate scrolls. On the lower part of the jamb stands a female carrying water pot. The doorsill is divided into two registers. The lower register carries mouldings of a *jāḍyakumbha* and a *karnikā*. The upper one shows a semi-circular projection adorned with stemmed lotus in the centre, a projecting *kīrtimukha* on each side of it, and diamonds on either extremity. The door-lintel continues the decoration of the jamb and has a *padmāsana* Jina as the *lalatabimba*. In front of the door is a moonstone which consists of an *ardha-candra* tied on either end with *gagāraka*, conch and lotus stem and flanked in turn by two *talārūpakas*.

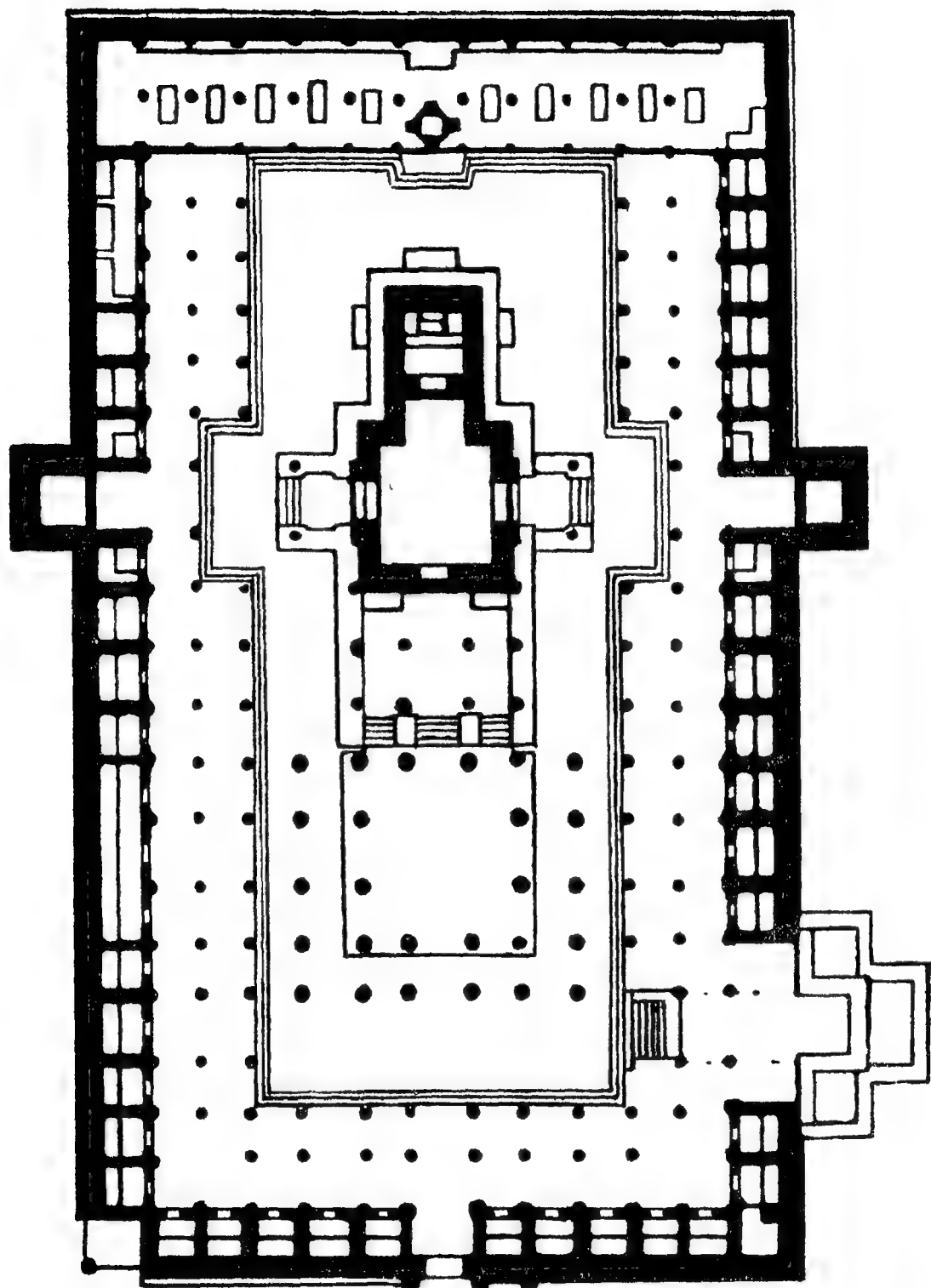
Inside the sanctum is a *saparikara* image in black stone of Neminātha installed on a high moulded pedestal made of white marble. The *saptaratha* pedestal consists of two *bhūṭas*, a *jāḍyakumbha*, a *karkikā*, an *antarapatra* adorned with stepped diamonds, and a prominently projecting *chādyakī*. The image is a late one, it was installed probably by Pethaḍa.⁴⁵

The buffer wall between the sanctum and the *gūḍhamandapa* contains two niches sheltering an image of Mahāvīra on proper right and that of Śāntinātha on proper left, both being lately installed there.

Gūḍhamandapa

It is *dyāṅga* on plan consisting of *bhadra* and *karya*. It shares its *pīṭha* and *mandovara* with the sanctum and is roofed by a *phāmsanā* which is similar to that seen in the sanctum, but the crowning members here show a fluted bell, an *amalaka*, a *kalāśa* and a *bijapūraka*. Its exterior here too is coated with white lime.

Square on plan each of the lateral porches (Fig 89) is approached from the quadrangular court by a flight of five steps cut across the *pīṭha* and is enclosed by a balustrade. On the balustrade stand two pillars and two pilasters supporting a domical ceiling on a square frame of architraves. Its *pīṭha* is ornate, consisting of two *bhūṭas*—the lower being plain and the upper showing carving of half diamonds—, a short *karkikā*, a *khura*, a *kumbha* bearing decorations of half diamonds on the body and foliage underlined with a sharp-edged band on the shoulder, a *kalāśa* adorned with beaded garlands and stylised rosettes, an *antarapatra* decorated with stepped diamonds, a *grāsapaṭṭī*, and finally a *kapota* underlined with leaves. The balustrade is also ornate, it consists of a *mañcikā*, unlike the usual *rajasenaka*, a very short *vedikā*, an *āsanapatta* and a *kakṣāsana*. The *mañcikā* is embellished with *caitya*-arch pattern and is underlined with lotus leaves. The *vedikā* is treated as *padma* sharply cut up into lotus petal-and-bud motif. The *āsanapatta* is treated like a *mañcikā* decorated with *caitya*-window ornament. The *kakṣāsana* is divided into two horizontal belts, the lower being shorter than the upper. The lower belt is decorated with flamboyant pattern, while the upper one is treated as *padma* decorated with lotus petal-and-bud ornament. The *pīṭha* and the balustrade below the pillars have five-faceted projections. The central facet of these projections, on the *kumbha* portion, carries a framed figure of Pratihāra flanking the stairway on the front and an image of four-armed standing goddess on each side. The frame of these images oversects the *kalāśa*. The roof, now plastered up, has a corru-



3 Plan of Lūṇavasahī at Abu

gated eave-cornice, the soffit of which is adorned with a band of diamonds and beads. From each corner of the roof emerges an elephant carved wholly in the round. The elephants are vigorous and have one of their front legs raised and supported by a block of marble.

The pillars of the south porch consist of only two members, namely shaft and capital. The shaft is heptagonal in section, with cut off angles. It is divided into six horizontal belts, the first being the longest, the second being next in length, and the other having almost equal sizes. Each of these belts is clasped by miniature shrines. The shrines of the first belt contain images of Jinās seated in *dhyānamudrā*, and those of the other belts carry diamonds. Besides, the first belt also displays mouldings of *khura*, *kumbha* decorated with half diamonds, *kumuda*, three narrow *karnikās* at intervals, *kapota* and *karṣikā*, the second has a *kumuda* and three *karṣikās* at intervals; and the fifth carries four projecting *lambanas*. The shaft is surmounted by a band of saw-tooth motif. The capital has a double-course round *bharanī* of *karnikā* and ridged *padma*, surmounted by four-armed double-roll brackets carrying decorations of creeper on the side faces and drooping foliages in the form of pendants on the front. The pilasters are five-faceted and, like the pillars, consist of shaft and capital. The lower part of the shaft is similar to the first belt of the pillar shaft, with this difference that here the miniature shrines shelter diamonds. The upper portion of the shaft is divided into six horizontal belts, each treated as *padma* adorned with lotus petals and buds. The capital corresponds to that of the pillars, but here the *bharanī* is clasped by suspended foliage. The architraves are divided into two fasciae, the lower being decorated with lotus scrolls which come forth from the mouth of a *kīrtimukha* carved in the centre, and the upper a strip of diamonds. In the centre of their underside is carved in low relief a lotus medallion comprising two rows of petals. The domical ceiling is composed of seven courses. The first course is octagonal and the others are circular. The inner face of the first course is adorned with diamonds, while its underside depicts a *kīrtimukha* at each corner and a band of creepers on the two projected sides. The second is decorated with a *kīrtimukha*-band. The next five courses consist of

padma, each decorated with lotus petal-and-bud ornament. The circular ceiling-slab is relieved with a full-blown lotus flower consisting of two rows of petals, the petals of the outer row being alternated with buds. The door is of the single-*śākhā* variety decorated with foliate scrolls which issue from the navel of a Kinnar carved below. The *śākhā* is flanked on the outer side by a band of diamonds and beads. On the lower part of the *śākhā* stands a Pratihāra accompanied on the outer side by a female *caurī*-bearer and on the inner side by a female carrying water jar. The doorsill is divided into two registers. The lower register shows mouldings of *khura*, *jādyakumbha*, *karnikā*, *antarapātra* and fillet. The upper one displays a semi-circular projection adorned with stemmed lotus in the centre, a projecting *kīrtimukha* on each side of it, and a sculptured niche on either extremity. The niche on proper right contains an image of four-armed *lalitāsana* male divinity identifiable with Gomedha. The god holds snakes in the upper hands, and *varadamudrā* and fruit in the lower ones, he has eagle as his mount. The niche on proper left contains an image of four-handed *lalitāsana* female divinity (Gaurī?). The goddess carries snake and noose in the upper hands, and *varadamudra* and fruit in the lower ones, she has crocodile as her *vāhana*. Each of these images is accompanied on the inner side by three male attendants and on the outer side by two male attendants. The door-lintel continues the decorative bands of the jambs and depicts a *padmāsana* Jina in *dhyānamudrā* on the *lalāta*. In front of the door is a moonstone which consists of an *ardhacandra* tied on either end with *gagāraka*, *śankha* and lotus stem and flanked in turn by a *talārūpaka*. The *ardhacandra* is incised with scallop pattern.

The pillars of the north porch also consist of only shaft and capital. The shaft is divided into three sections, viz. octagonal, sixteen-sided and circular, the first being the longest and the second the shortest. The octagonal portion is further divided into two horizontal belts by a *kumuda*, the lower depicting on each facet a segmented pilaster crowned by a bell type of rooflet, and the upper bearing an eight-petalled half opened lotus flower with buds in between the petals. The sixteen-sided section shows decoration of concave-sided flutings below and a band of heart-shaped leaves above.

The circular section is surmounted by a band of *kīrtimukhas* spewing festoons, the ends of which are clasped below by a band of sew-tooth pattern. On the lower part of this section also appear four pendants. The capitals are similar to those seen in the south porch. The pilasters here also are five-faceted. The lower part of their shaft is treated like that observed in the south porch, while the upper part is clasped at intervals by three decorative bands, the first showing half-blown lotus flower consisting of petals and buds, the second bearing *ardhapadma* pattern, and the third carrying figures of *Mālādhara*. The top of the shaft shows minor mouldings of *khura*, *kumbha* decorated with half diamonds, *kalāṣa*, *padma*, *karnikā* and *kapota*. The pilaster-capitals, architraves, doorframe and roof are similar to those noticed in the south porch. The domical ceiling, however, is differently treated. It is composed seven courses, the first being octagonal and the rest, circular. The inner face of the first course is adorned with diamonds, while its underside depicts a *kīrtimukha* at each corner and a band of creepers on the two sides. The second is treated like an arris. The next four courses consist of *padma*, each carved with lotus petal-and-bud ornament. The seventh course comprises eight whorls of four-fold (3+1) *kola*. On the triangular spaces of the *kola* are found remains of eight mortices which originally had pendants. The circular ceiling slab is relieved with a full-blown lotus flower having two rows of petals, the petals of the outer row being alternated with buds.

The west door of the *gūḍhamandapa* is of the *trīśākha* variety (Fig 92). It consists of *rūpaśākhā*, *rūpastambha* and *rūpaśākhā*, all having been rounded off by vertical flutings. The lower part of each *śākhā* is occupied by a framed figure of four-armed standing goddess, while the part above is represented with five successive niches containing images of standing goddesses. The *śākhās* are surmounted by a *ghatapallava*. The doorsill is divided into two registers. The lower register shows mouldings of *khura*, *jādyakumbha*, *karnikā*, *antarapatra*, *kapota* and *grāśapattī*. The upper one displays a semi-circular projection carved with stemmed lotus in the centre, a projecting *kīrtimukha* on each side of it, and a sculptured niche on either extremity. The niche on proper right depicts an image of four-armed

lalitāsana male divinity. He holds club and conch in the upper hands, while his lower hands are mutilated; he has a snake as his cognizance. The niche on proper left contains an image of four-armed *lalitāsana* goddess. Mounted on a *Garuda* the goddess holds noose and snake in the upper right and left hands, her lower right hand is in the *varadamudrā* and the corresponding left one carries a water pot. Both the images are accompanied by attendant figures. The door-lintel is also divided into two registers. The lower register shows a *ghaṭapallava* capital topping the *rūpastambha* on either end, while the space in between the capitals is filled with sculptured niches. The central niche, which is treated as *lalātabimba*, contains an image of *padmāsana* Jina in *dhyānamudrā*, while the other niches contain images of *lalitāsana* goddesses. The upper register depicts four miniature *śikharas* sheltering images of *Gomukha*, *Yaksa* and three balcony models. In front of the door is a moonstone which consists of an *ardhacandra* tied on either end with *gagāraka*, *śankha* and lotus stem, and flanked in turn by *talārūpaka*, *gagāraka*, *śankha* and lotus stem.

The interior of the *gūḍhamandapa* is square, its wall is reinforced by eight pilasters, which are arranged in an octagon and support a domical ceiling on an octagonal frame of architraves. The square base of the pilasters consists of a *khura* decorated with diamonds, a *kumbha* carved with half diamonds, a *kalāṣa*, an *antarapatra*, and a *kapota* adorned with *cātya*-arch motif. Their shaft is octagonal at the base, sixteen-sided in the middle and circular on the top. The circular section is surmounted by a band of *kīrtimukhas* spewing chains that are secured below by a goose-band. Their capital consists of a short *padma-bharanī* surmounted by roll or *kīcaka* brackets. The architraves are similar to those seen in the lateral porches. A square block from each pilaster, inset with *lalitāsana* goddess, introduces the dome which is composed of ten courses, the first being sixteen-sided and the rest, circular. The first course is carved with diamonds. The second is ornamented with *ardhapadma* pattern. The remaining courses consist of *padmas*. But for the fourth course, which is decorated with lotus petal-and-bud motif and sustains sixteen circular pendants, all of these are plain. The circular ceiling-slab bears a full-blown lotus flower having three

rows of petals. The *gūḍhamandapa* contains many Jina images and an image of Rājimatī, the bride of Neminātha to whom the temple is dedicated ⁴⁹

Mukhamandapa

Rectangular on plan it consists of nine bays and is landed up from the *rangamandapa* by three stairways, the central having six steps and the side ones comprising five steps each. Below each staircase is a moonstone which consists of an *ardhacandra* tied on either end with *gagāraka*, *śaṅkha* and lotus stem. The *ardhacandra* is adorned with scallop pattern. On either side of the central staircase is an ornamental sunken niche containing an image of Pratihāra. The *pañcaratha* niches are decorated with half-blown lotuses arranged in rows.

The *mukhamandapa* also has an ornate *pīṭha* and balustrade, which are but the continuum of those of the *gūḍhamandapa* lateral porches (Fig 89). It consists of ten pillars and two pilasters, which are disposed in the same order as we notice in case of the Vimalavasahī. Six of these pillars, namely three on either side, rest on the *āsanaṣṭṭa* of the *kaksāsana* and consist of only two members, viz shaft and capital. The capitals of all the pillars are alike, consisting of a double-course round *bharanī* of *karnikā* and *padma*, and a four-armed double-roll bracket displaying half *kīrtimukhas* on their side faces and drooping foliage on the front. The shafts, however, differ. On the basis of ornamentations the shafts may be divided into three groups, each group comprising two pillars.

- (1) These are circular in section and display vertical flutings with chamfered angles. They are divided into two sections. The lower part, which approximates nearly one-third of the total height of the shaft, is comparatively wider and is surmounted by miniature *śikhara*s. The upper section, also crowned by miniature *śikhara*s, carries four projecting pendants or a band of diamonds and beads.
- (2) These are octagonal at the base, sixteen-sided in the middle and circular on the top. The circular section is surmounted by a band of *kīrtimukhas* emitting beaded strands.

- (3) These are square at the base with corners chamfered into three angles, octagonal in the middle and circular on the top. The square section consists of a *bhūṭa*, *jādyakumbha*, *karnikā*, *padma*, *khura*, *kumbha* decorated with half diamonds, *kalāṣa* and finally a series of *karnikās* at intervals, and is surmounted by miniature *śikhara*s. The octagonal section is decorated with a *khura*, *kumbha* adorned with half diamonds, *kalāṣa*, eight-petalled half-blown lotus flower with buds between the petals, and a band of *ardhapadma* pattern. The circular section shows three decorative bands of *Mālādhara*s, saw tooth pattern and four projecting pendants, and diamonds, and three mouldings of *khura*, *kumbha* decorated with half diamonds, and *kalāṣa*. The circular section is surmounted by a band of saw-tooth pattern. The second and third decorative bands on one pillar, however, are conspicuous by their absence.

The other four pillars are of the octagonal variety (Fig 92). The angles at the base of these pillars are chamfered so much so that they look almost circular. The base consists of a *khura*, *kumbha* decorated with half diamonds, *kalāṣa*, *antarapātra*, and *kapota* underlined with leaves. The shaft is divided into two sections, the lower being octagonal and the upper, circular. The octagonal section is further divided into two horizontal belts, the lower being wider than the upper. The lower belt is boldly relieved with eight figures of female dancers, and the upper is adorned with eight images of *lalitāsana* goddesses identifiable with Sarasvatī and Lakṣmī. The circular section is divided into four horizontal belts by recessed fillets adorned at times with lozenges or stepped diamonds. The first belt represents acanthus, the second shows *ardhapadma* pattern, the third carries *Mālādhara*s and four projecting pendants, and the fourth bears a band of *kīrtimukhas* spewing festoons, the ends of which are secured below by a band of *campaka* flowers. The capital is similar to that of the *kaksāsana* pillars.

The two pilasters flanking the *gūḍhamandapa* door are three-faceted, but their corners are chamfered so much so that they give almost a diagonal

effect (Fig. 92). Their base is similar to that of the octagonal pillars, but the *kumbha* here shows a figure of female dancer. Below, the shaft is plain, while above, it displays a series of horizontal bands of shrine models, resembling almost a diaper work. The shaft is surmounted by a *ghatapallava*. The capital consists of a double-course round *bharanī* of *karṇikā* and *padma* clasped by drooping foliage, and a three-armed square bracket, the front bracket of which is treated like a pendant, also clasped by drooping foliage.

The architraves are similar to those found in the porches of the *gūḍhamandapa*. The *mukhamandapa* is shaded on the two sides by a corrugated eave-cornice, the soffit of which is adorned on the outer edge with a band of diamonds and beads.

Each of the nine bays displays a highly ornamental ceiling. Rectangular on plan the ceiling (Fig. 97) in the central bay is *kṣiptokṣipta* of the *padmamandāraka* mode.⁵⁰ It is composed of three rectangular courses and a square *padmaṭilā*, leaving a small gap on the two shorter sides. The underside of these courses depicts a file of projecting *lūmās*, the first course comprising thirty, the second containing twenty-two and the third possessing fourteen *lūmās*. Each *lūmā* consists of an eight-foil and a quatrefoil *kola*, and an eight-petalled lotus flower. Between the *lūmās* on the two sides are foils of *kolas* containing similar lotuses. The corners of each course on the inner side are occupied by smaller *lūmās*, each consisting of a quatrefoil *kola* and an usual lotus. The inner face of the first and second courses is decorated with *ardhapadma* pattern. The *padmaṭilā* is made up of four courses of twenty-four foil, sixteen-foil, eight-foil and quatrefoil *kolas*, each edged with reverse *gajātālu*. In the quatrefoil *kola* is inserted a small staminal tube clasped by one row of petals. The gap on the two sides of the *padmaṭilā* is filled with half *lūmās* of the quatrefoil type. The ceiling is raised up by a rectangular frame of four rectangular slabs slightly projecting into the space of the ceiling. The underside of these slabs is carved with half lotuses with stalks, while their inner face is plain and concealed from view. The ceiling is marvellous for the beautiful disposition of *lūmās*. The square *padmaṭilā* is of the singular type.

Square on plan the ceiling in the northwest bay is domical of the *sabhāmandāraka* kind. It consists of seven courses and a circular *padmaṭilā*. The first course is octagonal and the rest are circular. The inner face of the first course is decorated with lotus scrolls, while its underside at each corner depicts a *kīrtimukha*. The second is adorned with a band of *kīrtimukhas*. The third is *karnadardarikā*. The fourth consists of *padma* cut out with lotus petal-and-bud ornament. The fifth is like the fourth but carries flowers with stalks. The sixth and seventh are similar to the fourth. The *padmaṭilā* is formed of three courses of thirty-two-foil, sixteen-foil and eight-foil *kolas*, and a staminal tube clasped by three rows of petals. The ceiling is raised up by a square frame of four rectangular slabs carved with *ardhapadma* motif. The underside of slabs on two sides is decorated with a narrow band of diamonds and beads. The beauty of this ceiling lies in that its petals and buds are so skilfully cut out from their sides that they defy even the master hands of the ivory carvers.

Square on plan the ceiling in the northeast bay is a *kṣipta vitāna* belonging to the *nābhucchanda* order (Fig. 90). It displays four full *lūmās* in the four corners, one full *lūmā* in the centre, four half *lūmās* in the four cardinal points and four quarter *lūmās* at the end of the four corners. Arranged in diagonal order all the *lūmās* are deeply cut and resemble serrated diamonds. Each of the four corner *lūmās* consists of an eight-foil, a quatrefoil and a circular *kola*. The central *lūmā*, which is the biggest in the series, consists of a twelve-foil, an eight-foil and a quatrefoil *kola*, and a staminal tube adorned with three rows of petals. Each of the half *lūmās* consists of a whorl of sixteen-fold (7+5+3+1) *kola*, while each of the quarter *lūmās* has a whorl of nine-fold (4+3+2) *kola*. The ceiling is raised up by a square frame of four rectangular slabs, which are slightly projecting into the space of the ceiling. The frame is treated as *padma* adorned with stencilled lotus petals and surmounted by a projecting band carved with lotus flowers with stalks and a goose-band. This is one of the best ceilings of the *nābhucchanda* variety.

The ceiling in the southwest bay is domical of the *sabhāpadmamandāraka* variety. It is rectangular

on plan, but its space is reduced to a square by a framework of four rectangular slabs placed over the architraves. Two of these slabs on the shorter sides are treated like a cavetto decorated with a row of lotus flowers with stalks and a band of lotus petals. The two slabs on longer sides are inset with images of four-armed *lalitāsana* goddesses accompanied by female attendants. The ceiling proper is composed of six courses and a circular *padmaśīlā*. The first course is octagonal and the rest are circular. The inner face of the first course on each side depicts six images of Jinās seated in *dhyānamudrā*, while each of its four corners is occupied by a fine image of Gaja Lakṣmī seated in *padmāsana* on a throne borne by elephants. The eight-armed goddess is flanked on each side by an elephant with upraised trunk carrying water pot, on the back of elephants are seated two male figures, also carrying water pot. The sculpture is carved almost wholly in the round and projects prominently in the space of the ceiling. The second course is adorned with a band of *kīrtimukhas*. The third is *padma* decorated with lotus petal-and-bud device and surmounted by a band of intersecting garland loops with pair of geese at intervals. The fourth and fifth are *karnadardarikās*, each decorated with lotus petals and surmounted by a row of projecting leaves. The sixth is a reverse *padma* decorated with stencilled lotus petals and stalks with flowers. Twenty-four in number each flower consists of a quatrefoil and a deeply set circular *kola*. The *padmaśīlā* is made up of four courses. The first, almost concealed from view, consists of a reverse *padma* decorated with twenty-four flowers, each flower comprising a quatrefoil and a deeply set circular *kola*. The second, overlapping the first, is a normal *padma* cut out with lotus petals and stalks carrying sixteen flowers, each flower comprising a quatrefoil and a projecting circular *kola*. The third is like the second, but each of the sixteen flowers here consists of a circular *kola*. The fourth, overlapping the third, again consists of a normal *padma* cut out with lotus petals and stalks carrying sixteen flowers, each resembling a lozenge-shaped quatrefoil *kola*. The staminal tube inserted in the fourth course is clasped by two rows of petals. The ceiling is remarkable not only for the nice arrangement of the lotus petal and-bud ornament but also for the varieties of flowers represented on

the tips of the stalks. This is the only ceiling where corner slabs are wholly allotted to round figure sculptures.

The ceiling in the southeast bay is *ksiptotksipta* of the *nābhicchanda* type. Square on plan this ceiling displays in diagonal order a grid of 84 *lūmās* projected and depressed alternately. Each of the depressed *lūmās*, disposed in six lines of seven each, consists of a quatrefoil and a circular *kola*, and an eight-petalled *campaka* flower, while each of the projected *lūmās*, arranged in seven lines of six each, pertains to a quatrefoil *kola* and a reverse *gajātālu* terminating in *mandāraka* flower. The *lūmās* on the four sides are only half represented. The ceiling is raised up by a frame of four rectangular slabs, slightly projecting into the space of the ceiling. The underside of the frame is carved with a band of diamonds and beads and a band of lotus petals, while its inner face is treated as a deep fillet carved with diamonds. The alternate arrangement of projected and depressed *lūmās* in this *nābhicchanda* ceiling is very attractive, producing a rhythmic effect of light and shade.

The ceiling in the west bay is domical of the *śaḥhāpadmamandāraka* class. Square on plan this ceiling is composed of eight courses and a circular *padmaśīlā*. The first course is octagonal and the rest are circular. The inner face of the first course is embellished with lotus scrolls, while its underside depicts a Kinnar-couple at each corner and a row of *campaka* flowers on the two narrow sides. The second, which is slightly projected into the space of the ceiling, represents geese in pair on the extrados and a band carved with flamboyant motif on the intrados. The third is *karnadardarikā* bearing a band of flamboyant pattern below and lotus petals above, it is surmounted by a row of projecting leaves. The fourth shows mouldings of a *padma* adorned with lotus petals and topped by a band of leaves, an aris, a fillet and an aris. The fifth is a *gajātālu* carrying *campaka* flower on the top of each tooth. The sixth, set up in *gajātālu*, consists of sixteen whorls of four-fold (3+1) *kola*. The seventh is similar to the sixth. The eighth displays a row of eight projecting *lūmās*, each comprising a quatrefoil and a circular *kola* and a flower bud. The *padmaśīlā* consists of two courses of an eight-foil larger and an eight-foil

smaller *kola*, and a staminal tube adorned with three rows of petals and a quatrefoil *kola*

The ceiling in the east bay is domical of the *sabhāmandāraka* order. Square on plan it is composed of six courses and a circular *padmaśilā*. The first course is octagonal and the rest are circular. The inner face of the first course is decorated with lotus scrolls, while its underside depicts a Kinnar-couple at each corner and a row of *campaka* flowers on the two narrow sides. The second is divided into two bands by a recessed fillet, the lower being plain and the upper carrying figures of Śrāvakas and Śrāvikās. The third is *karnadardarikā* decorated with lotus petals and surmounted by a row of projecting leaves. The fourth shows mouldings of a *padma* surmounted by a band of leaves, an arris, a fillet and an arris. The fifth is *gajātālu* surmounted by a band of diamonds and beads. The sixth, set up in *gajātālu*, has sixteen whorls of four-fold (3+1) *kola*. The *padmaśilā* is formed of six courses, which are separated from one another by reverse *gajātālus*. The first course consists of sixteen whorls of four-fold (3+1) *kola*. The second is decorated with lotus petals and stalks carrying lotus flowers. The third has eight whorls of two-fold *kola*, with stalks carrying lotus flowers. The fourth also consists of eight whorls of two fold *kola* but is smaller in size. The fifth has an eight-foil *kola*. The sixth consists of a quatrefoil *kola*. In the last is also inserted a staminal tube clasped by two rows of petals. The ceiling is raised up by a square frame of four rectangular slabs decorated with *ardhapadma* pattern.

The ceiling in the north bay is domical of the *mandāraka* type (Fig 94). It is built on a slightly rectangular plan, but its space is reduced to a square by a framework of four rectangular slabs placed over the architraves. The inner face of the frame depicts figures of Śrāvakas, while its underside on two sides represents five half *lāmās*, each consisting of a whorl of five-fold (3+2) pointed *kola* and a lotus flower. The spaces between the *lāmās*, on the level surfaces, on the inner side, are filled with *caitya*-arch motif formed of creepers. The ceiling proper is composed of four courses and a circular *padmaśilā*. The first course is octagonal and the rest are circular. The inner face of the first course is decorated with lotus scrolls, while its

underside at each corner depicts a Kinnar-couple. The second is decorated with a band of *kīrtimukhas*. The third is *karnadardarikā* decorated with lotus petals and surmounted by a row of projecting leaves. The fourth consists of twenty-four foil *kola* bearing lotus flowers in the centre of the foils and lotus buds in between them on the outer edge. The *padmaśilā* consists of six courses separated from one another by reverse *gajātālus*. The first, set up in *gajātālu*, consists of sixteen whorls of four-fold (3+1) *kola*. The second is similar to the first but is smaller in size. The third, fourth, fifth and sixth consist of sixteen-foil larger, sixteen-foil smaller, eight-foil and quatrefoil *kolas* respectively. In the centre of the last is inserted a staminal tube clasped by two rows of petals. The most attractive part of the ceiling is its *padmaśilā* which looks like crystals of ice.⁶¹

Square on plan the ceiling (Fig 100) in the south bay consists of seven receding courses, the first being octagonal and the rest, circular. The inner face of the first course is decorated with lotus scrolls, while its underside depicts a *kīrtimukha* at each corner and a row of *campaka* flowers on the two sides. The second is carved with a band of *kīrtimukhas*. The third is *karnadardarikā* decorated with lotus petals and surmounted by a row of projecting leaves. The fourth is a reverse *padma* cut out with lotus petal- and bud device. The fifth is also a reverse *padma* but represents lotus petals in pair and flowers with stalks. On the soffit of the petals in pair are shown eight-petalled lotus flowers, while on their inner face are represented 24 Jinas seated in *dhyanamudrā*. The sixth is like the fourth. The seventh is a reverse *padma* cut out with lotus petals and four-petalled flowers with stalks. In the centre of the ceiling are represented an opened lotus cut out with three rows of incurved lotus petal-and-bud motif each and a staminal tube clasped by two rows of petals. This wonderful ceiling is one of the best examples of the lotus petal-and-bud motif. Here, this ornament is completely freed from its background, and its modelling is so crisp, thin and translucent that it immediately catches the eyes in admiration.

Flanking the *gūḍhamandapa* door and placed against its west wall are two ornamental niches, *khattakas* (Fig. 91), popularly known as the Gokh-

alas of Devarānī (younger brother's wife) and Jethānī (elder brother's wife) The corners of both the niches have been eliminated by chamfering. Each niche is divisible into three parts, viz. *piṭha*, wall and spire. The *piṭha* consists of two *bhīṣas*, a *jādyakumbha*, a *karpikā*, a *kapota* decorated with *caitya*-arch pattern and underlined with leaves, a *grāsapaṭṭī*, a *gajathara* representing the fore part of elephants but the two elephants in the centre, illustrating a *caitya*, are in profile, and finally a *kapota* with coggled *lambanas* underneath. The wall is chamfered and diapered with a series of horizontal and vertical flutings on the two sides, while on the front is the niche containing a *saparikara* image of Jina seated in *dhyānamudrā*. The image in the proper right *khattaka* is of Śāntinātha, while that in proper left one is of Sambhavanātha. At the base of the wall, on each side, stands a goddess flanked on the outer side by female attendants. On either end of the wall is a vertical band carved with lotus scrolls. The wall is surmounted by a ribbed eave cornice. The spire is composed of three courses of balcony models, each course carrying figure sculptures on the front. The sculptures in the first and second courses are of Gaja-Lakṣmī seated in *dhyānamudrā*, while the image on the top course is of a male divinity, whose attributes are broken off. On either extremity of the spire is a small standing male figure.

Raṅgamaṇḍapa

It consists of twelve pillars disposed along the four sides of a square platform which is slightly raised from the level of the courtyard (Fig 93). The three sides of the platform are carved with a strip of diamonds, while the fourth is attached to the *mukhamandapa*. Eight of these pillars form an octagon and support a highly ornate domical ceiling on an octagonal frame of architraves.

The pillars of the *raṅgamaṇḍapa* may be divided into three groups

I. This group includes two pillars, they are located in the northeast and southeast corners. These pillars are of the square type with corners chamfered into three angles. Their base consists

of a *khura*, *kumbha*, *kalafa*, *antarapatra*, and *kapota* underlined with leaves. The *kumbha* of the south-east corner pillar depicts an image of four-armed *lalitāsana* goddess on each of the four faces, while that of the northeast corner pillar is decorated with *caitya*-arch ornament. The shaft has three sections, namely square, octagonal and circular, the first being the longest and the second the shortest. The square section carries framed figures of four-armed standing goddesses on the four faces. The octagonal portion is divided into two horizontal belts by a *kumuda*. The lower belt is inset with eight figures of *lalitāsana* goddesses, while the upper one is adorned with an eight-petalled half-blown lotus flower having buds in between the petals. Below, the circular section shows a decorative band of saw-tooth pattern and four projecting pendants, while above, it is clasped by a band of *kīrtimukhas* spewing festoons which are fastened below by a sharp-edged band. The capital has a double-course round *bharanī* of *karnikā* and ridged *padma*, surmounted by four-armed double-roll brackets, the side face of each bracket of which is carved with half *kīrtimukha*.

II. This group includes six pillars, viz. two central pillars on the south, two central pillars on the west, and two pillars in the northwest and southwest corners. These pillars are of the hexagonal type with angles deeply chamfered from base to the *bharanī* by close vertical flutings. The base and capital of these pillars are similar to those noticed in the pillars of the first group, but here the *kumbha* of the base is decorated with half diamonds and the brackets of the capitals on the central pillars are five-armed. The fifth arm of the brackets, square in shape and located towards the inner side, is decorated with diamonds and carries a pendant underneath. Their shaft, however, varies. On the basis of ornamentations the shafts are divisible into three categories, each comprising two pillars.

- (1) It shows vertical flutings with beveled edges on the six facets.
- (2) It carries one male dancer and five female dancers below and six successive belts of miniature shrines above. The shrines of the lower-

most belt contain images of six *lalitāsana* goddesses, while those of the other belts accommodate images of Jinas seated in *dhyānamudrā*. The second belt from top also carries four projecting *lambanas*. The shaft is surmounted by a band carved with drooping foliage

- (3) Below, it displays six female dancers, while above, it is clasped by six decorative bands of half-blown lotus flower, leaves, diamonds and human-couples, *ghataṭpallava* and four projecting *lambanas*, leaves, and finally miniature shrines sheltering diamonds

III. This group includes four pillars, viz two central pillars on the east and two central pillars on the north. These pillars are almost round in section and show deep vertical flutings and angular surfaces. The flutings are carried from the base to the top of the shaft. The base and capital are similar to those seen in the pillars of the second group, but here the diamonds on the *kumbha* are conspicuous by their absence and the *padma* of the *bharanī* at times is clasped by suspended foliage. Their shaft, however, differs. On the basis of their decorations they are divisible into two categories, each comprising two pillars

- (1) It is divided into seven horizontal belts, the first being the longest, the second being next in length, and all the others being equal in sizes. Below, the first belt is plain, and above, it is moulded and surmounted by balcony models. The second belt displays sharp-edged bands below and miniature *śikharas* above. Each of the other five belts is decorated with miniature *śikharas*.
- (2) Clasped at regular intervals by sharp-edged bands the shaft carries four horizontal belts decorated with miniature shrines containing diamonds. Above are also seen four projecting *lambanas*. The shaft is surmounted by a band of saw-tooth pattern

All these pillars are provided with *ucchālakas*, which consist of only shaft and capital. The shaft is square at the base and circular on the top. The circular section is surmounted by a band of { *kīrtimukhas* spewing festoons, the ends of which are

fastened below by a band of diamonds and beads. The capital consists of a double-course round *bharanī* of *karnikā* and ridged *padma* (sometimes clasped by drooping foliage) and a four- or five-armed double-roll bracket carrying half *kīrtimukha* on the side face of its each arm. Where there are five-armed brackets, the one on the inner side is moulded

The architraves are divided into two fasciae, the lower being decorated with lotus scrolls which emerge from the mouth of a *kīrtimukha* represented in the centre, and the upper carrying a strip of diamonds. In the centre of their underside is carved in low relief a lotus medallion comprising two rows of petals. The eight square brackets introducing the dome above the pillars forming octagon are divided into two sections, both having faceted surfaces and carrying decoration of diamonds or seated human-couples

From the side brackets of the pillar-capitals emerge *torana*-arches which meet in the centre of the underside of the architraves, while other brackets support struts of *Śālabhañjikās* tenoned into the brackets of the *ucchālakas*. There are three kinds of *torana*-arches

(i) *Wave type*—It consists of double-curved arcs (S and inverted S) and semi-circles joined by balcony models. Surmounted by *udgama* pediments and having *lambanas* underneath, the balcony models are inset with diamonds. The arch comes forth from the mouth of a *makara* supported by the pillar capitals, and is decorated with lotus scrolls issuing from the mouth of *makaras* represented at the joints. The upper and lower edges of the arch are adorned with *bakulamālās*

(ii) *Cusp-tilaka type*—It is made up of cusps that end in *tilakas*. The cusps are decorated with lotus scrolls, while the *tilakas* contain images of *lalitāsana* goddesses and carry pendants underneath. It also issues from the mouth of *makaras* supported by the brackets of the pillar capitals. The upper edge of the arch sometimes shows a goose-band

(iii) *Whorl type*—It consists of a series of semicircular arcs springing directly from the pillar capitals and meeting in the centre of the architraves,

Each arc is made up of a whorl of nine (5+3+1) foils, its outer edge is decorated with scallop pattern. The underside spaces at the joints are occupied by *campaka* flowers.

The domical ceiling of the *rangamandapa*, 19 4' in diameter, is of the *sabhāpadmamandāraka* type (Figs 95-96). It is composed of ten circular courses and a circular *padmaśīlā*. The inner face of the first course displays a *kapota* decorated with a band of leaves and *caitya*-arches at intervals, a deep fillet carved with diamonds, and a figural band representing Śrāvakas, while its underside at eight angles depicts winding creepers. The second, slightly projected into the space of the dome, is *rūpapaṭṭikā* decorated with figures of ascetics, behind the head of ascetics is a band carved with diamonds. The third is *karnādarikā* embellished with stencilled lotus petals and surmounted by a row of projecting leaves and a strip of diamonds. The fourth is *rūpakantha* representing seventy-two figures of Jinas seated in *dhyānamudrā*. The fifth is *gajatālu* underlined with a band of garland loops filled with plumes and carrying pair of geese on their outer edge, it is surmounted by a strip of diamonds. The sixth also consists of *gajatālu* but is topped by a band of leaves and a strip of stepped diamonds. The seventh again is *gajatālu* surmounted by a band of leaves and a strip of lozenges. The eighth consists of sixteen whorls of nine-fold (5+3+1) *kola*, its triangular spaces are occupied by *kīrtimukhas*. The ninth displays twenty-four projecting *lūmās*, between the *lūmās* are placed small lotus flowers. Each *lūma* consists of two courses of eight-foil larger and eight-foil smaller *kolas* and a staminal tube adorned with two rows of petals. The tenth consists of twenty-four-foil *kola*. In the centre of each foil is represented a small lotus flower, while between the foils on the outer edge are inserted lotus buds. From the fourth course project out sixteen bracket figures of six-armed Vidyādhara (Fig. 98) playing on some musical instruments, or carrying fly whisk, garland, lotus and dance pose. These brackets support a complete set of sixteen figures of four-armed standing Vidyadevis,⁵² the struts of whom are tenoned into the eighth *kola* course. Each of the last three courses is also topped by a band of leaves. Commencing

with a *padma* carved with lotus petal-and-bud device, the *padmaśīlā* consists of seven courses of thirty-two-foil *kola* each and a *padmakṣara* clasped by two rows of petals and a band of dancers and musicians. The *padmakṣara* terminates in a flower bud. Built on the principle of coradial regression the *padmaśīlā* is made up of one solid block and looks like a cluster of lotus. This big domical ceiling is the most attractive part of the temple. It has been highly appreciated by the scholars.⁵³ Indeed, words are insufficient to give a true graphic picture of this splendid ceiling, which is not only elegant in proportion but also rich in ornamentation.

The four corners formed at the base of the dome also have some interesting representations. In the southeast corner is an image of Yakṣa Brahmasānti flanked on either side by female attendants carrying pitcher, *dhvaja* and garland. The six-armed standing god holds lotus and ladle in the upper pair of hands, *abhaya mudrā* and *vajra* in the middle, and *varadākṣa* and pitcher in the lower one. He wears a beard and has swan as his *vāhana*.

In the northeast corner is an image of eight-armed standing god accompanied by similar female attendants. He carries *trifūla*, lotus and fruit in the right hands, and spear and *varadākṣa* in the left ones, his other three hands are broken off. To the right and left of the god, near the legs, are depicted boar and lion respectively. Executed in high relief all these figures are well modelled.

The triangular space in the northwest corner is narrowed by two triangular courses. The lower course consists of *padma* decorated with stencilled lotus petals and crowned by a band of *ardhapadma* pattern. The upper one is decorated with a row of *campaka* flowers. From the centre projects out a *lūmā* which consists of two courses of quatrefoils placed one upon the other, and a staminal tube having one row of petals.

The corner in the southwest direction also consists of two triangular courses, but here the upper course projects over the lower. The inner face of the lower course is adorned with lotus

scrolls, while its underside depicts a row of *campaka* flowers. The inner face of the upper course is carved with *gajatalu*, while its underside is incised with foliate scrolls. The central space of this corner is occupied by a ten-foil *kola* arranged in a triangle, in its centre is inserted a staminal tube adorned with two rows of petals.

Each of the three opened porticoes attached to the *rangamandapa* on the front and the two sides is supported by a row of four pillars. These twelve pillars may be divided into two groups

I *Square type*—Of this group there are only two pillars, viz the central pillars in the south portico. Their base consists of a *bhūṭa*, *khura*, *kumbha* decorated with *udgama* pattern, *kalāṣa*, *antarapatra*, and *kapota* underlined with leaves. The shaft is divided into four sections, namely square, octagonal, sixteen-sided and circular. Below, the square section is plain, while above, it is surmounted, on the octagonal section, by miniature *śikhara*s. The octagonal portion is plain but for lotus petals on the top. Below, the circular section shows a horizontal band carved with diamonds and four projecting *lambanas*, while above, it is crowned by a band of *kīrtimukha*s spewing festoons, the ends of which are fastened below by a band of diamonds and beads. The capital is similar to that noticed in the square pillars of the *rangamandapa*. The corners of these pillars upto the *khura* of the base are broken into five angles, while above that they carry only three angles.

II *Octagonal type*—The other ten pillars are included in this group. On the basis of their ornamentations they may be subdivided into three groups

(1) Two central pillars on the west fall in this category. Their base consists of one or two *bhūṭas*, a *khura*, a *kumbha* decorated with half diamonds, a *kalāṣa*, an *antarapatra*, and a *kapota* adorned with *caṭya*-arch ornament. The shaft is octagonal at the base, sixteen-sided in the middle and circular on the top. The facets of the octagonal section terminate on top in lotus petals. The sixteen-sided section is divided into two belts by a deep fillet, the facets of the lower belt terminate in lotus petals, while those of the upper belt are quite plain.

The circular section is similar to that of the square pillars. The capital has a double-course round *bharaṇī* of *karnikā* and *padma*, surmounted by four-armed square brackets. The *padma* of the *bharaṇī* is clasped by drooping foliage. Each arm of the brackets is treated like a balcony model.

(2) The four pillars on the north are included in this group. Their base is similar to that seen in the preceding group but the *bhūṭa* at times is decorated with diamonds. The shaft is divided into three sections, viz octagonal, sixteen-sided and circular, the first being the longest and the second the shortest. The facets of the octagonal and sixteen-sided sections terminate on top in lotus petals. The circular section displays, from bottom to top, a broad plain belt, a narrow belt carved with diamonds and carrying four projecting *lambanas*, a broad plain belt, a narrow belt decorated with diamonds and beads or having plain surface, and mouldings of fillet, *karnikā* and *kumuda*. The capital is similar to that of the square pillars of the *rangamandapa*.

(3) The remaining four pillars come in this group. The base of these pillars consists of one or two *bhūṭas*, a *khura*, a *kumbha* decorated with *caṭya*-arch ornament or having plain surface, a *kalāṣa*, an *antarapatra*, and a *kapota* adorned with *caṭya*-arch device and underlined at times with leaves. The shaft has four sections, viz octagonal, sixteen-sided, again sixteen-sided or circular, and circular, the first being the longest and the third the shortest. The facets of the octagonal and sixteen-sided sections terminate on top in lotus petals. The third section is plain. The topmost section shows similar decorations as we notice in case of the square pillars of group I. The capital is similar to that of the square pillars of the *rangamandapa*.

All these pillars are also provided with *ucchālakas*. The *ucchālakas* and the architraves running across them are similar to those seen in the nave of the *rangamandapa*. Each portico is divided into six bays supported by the *rangamandapa* pillars on the one side and pillar-capitals placed right above the *devakulikā* pillars on the other, while in the middle they are supported by the pillars of the portico itself. The space between the pillar-capitals

in the central bay of the south portico is filled with a sculptural panel. The panel depicts Gaja-Lakṣmī in the centre and a Kinnar-couple and a sculptured niche on each side, the whole being placed in a multiple arch. On either end of the panel is a fine sculpture of swan mounted by a human figure carrying water pot, this figure is carved wholly in the round. The spaces between the pillar-capitals in side bays of the west portico are also filled with sculptural panels, but here it depicts an image of four-armed *lalitāsana* goddess Ambikā flanked on each side by female dancers and musicians. Below the capital is a large *kīrttimukha*. The porticoes are shaded on the east side by a corrugated awning, while elsewhere they are overshadowed by a double-curved variety of eave-cornice. The soffit of the latter is adorned with fine lotus petal-and-bud ornament. This unique eave-cornice is a fine piece of art.

Each bay contains an ornate ceiling supported on rectangular or square frame of architraves. The six ceilings in the southern portico are as follows.

The ceiling in the northeast bay is *samauksipta* of the *mandāraka* variety (Fig 99). Square on plan it consists of two courses, the first being octagonal and the second, twelve-sided with flat central area. The inner face of the first is decorated with diamonds, while its underside at each corner depicts a *kīrttimukha* in an arch of creepers issuing from its mouth. The second, accommodated in *gajatālu*, represents *mandāraka* element in three concentric circles. The outer circle, overlapping the *gajatālu*, consists of twelve large foils of *kola* alternating with twelve small foils of *kola*. The foils are made pointed. The points of the larger foils, indented into three angles, accommodate *kīrttimukhas*. The intermediate circle is made up of twelve-foil pointed *kola*, the points here also are indented into three angles and contain *kīrttimukhas*, but between the points are inserted lotus buds. The central circle comprises six-foil pointed *kola*, between the foils are lotus buds. In the centre of the central circle is scooped out a circular *kola*. Carved in high relief the *mandāraka* element is best represented here. The ceiling is raised up by a square frame of four rectangular slabs. The inner face of the frame is carved with *ardhapadma* pattern, while its

narrow underside on two sides is decorated with foliate scrolls. As has rightly been pointed out, it is one of the best ceilings in this temple.⁵⁴

The ceiling in the southeast bay consists of two square courses, the first projecting into the space of the ceiling and the second occupying the central area. The inner face of the first course is adorned with diamonds, while its underside shows a *padma* moulding adorned with flamboyant pattern, and two decorative bands, one displaying lotus petal-and-bud ornament and the other carrying flamboyant design. The second course is *somatala*. It depicts a band of diamonds and beads on the north and south sides, and then in a square edged with *gajatālu* it shows, one within the other, four square bands placed diagonally with the square frame. The first band displays a whorl of three fold (the central foil being smaller than the side ones) *kola* at each corner and a whorl of three-fold (the central foil being larger than the side ones) *kola* on each side. The second has a whorl of three-fold normal *kola* at each corner and a semi circular *kola* on each side. The third consists of an eight-foil (the foils on the corners being smaller than those on the sides) *kola*. The central square depicts a circular *kola*. The *kolas* are set up in steps and points, the points are indented. The ceiling is raised up by a square frame of four rectangular slabs decorated with saw-tooth pattern.

The ceiling in the north bay is built on a rectangular plan, but its space is reduced to a square by a frame of four rectangular slabs placed over the architraves. The inner face of the square frame is carved with two bands of *ardhapadma* motif, while its underside on each of the two shorter sides depicts a *padmāsana* Jina in *dhyānamudrā*. On the two sides of the Jina are Nāgameṣin and Śrāvakas and Śrāvikās. The ceiling proper is domical. It consists of four courses and a central pendant. The first course is octagonal and the others are circular. The inner face of the first course is decorated with a row of geese, while its underside at each corner depicts a *kīrttimukha* in an arch of creepers issuing from its mouth. The other three courses consist of *padmas*, each carved with lotus petal-and-bud motif. The pendant represents an open *campaka* flower comprising two rows of

petals, between the petals are also inserted small *campaka* flowers. From the centre of the pendant issues a small staminal tube terminating in a *campaka* flower.

On plan the ceiling in the south bay follows the preceding ceiling, but in structure it is domical of the *sabhāmandāraka* type. The inner face of the square frame is carved with a row of geese, while its underside on two sides shows relief carvings. The reliefs on one side depict Kṛṣṇa and Gokula, and those on the other two represent a king on *simhāsana*, his guards and warders, stables of horses and elephants, the king's palace, etc.⁵⁵ The ceiling proper is composed of six courses and a circular *padmaśīlā*. The first course is octagonal and the rest are circular. The inner face of the first course is carved with diamonds, while its underside at each corner depicts a Kinnara-couple. The second is adorned with a band of *kīrttimukhas*. The third is *karnadardarikā*. The other three consist of *padmas*, each decorated with lotus petal-and-bud motif. The *padmaśīlā* consists of three courses of sixteen pointed triangular, eight-foil and eight-pointed triangular *kolas*, and a staminal tube clasped by three rows of petals. Between the *kolas* are set up reverse *gajātālu*s.

Square on plan the ceiling in the southwest bay is of the *samatāla* mode (Fig 101). It consists of two square courses. The inner face of the first is carved with a band of leaves and a band of lotus scrolls, while its underside depicts a file of sixteen fine projecting *lāmās*, each consisting of two rows of eight incurved petals each and a flower bud carved in the centre. The second is *samatāla*. Freed from all the four sides by a sharp cutting it depicts scenes of the birth of Kṛṣṇa. The scenes are arranged, one within the other, in four square panels gradually projecting towards the centre.⁵⁶ This is one of the finest ceilings in this temple in so far as the *lāmās* are concerned. Ordinarily the *lāmās* consist of foils of *kola*, but here their rib-contents have been eliminated, so that they look subtler than the other *lāmās* in this temple.

Square on plan the ceiling in the northwest bay is a *kṣipta vīṭāna* of the *nābhicchanda* order. It

depicts nine very slightly projecting *lāmās* in three lines of three each. Each *lāmā* consists of a quatrefoil *kola* and a staminal tube terminating in *mandāraka* flower, and is bordered by a band of diamonds and beads. The whole is surrounded by a line of *gajātālu*. The ceiling is raised up by a square frame of four rectangular slabs projecting out in the space of the ceiling. The inner face of the frame is inset with projecting niches containing diamonds and is topped by a strip of leaves, while its underside is adorned with *ardhapadma* pattern.

The six ceilings in the northern portico are as follows.

Square on plan the ceiling in the northwest bay consists of two courses and a large circular slab. The first course is octagonal. It represents lotus scrolls on the inner face and a *kīrttimukha* at each corner on the underside. The second, circular in form, consists of *padma* decorated with flamboyant pattern and surmounted by a row of projecting leaves. The circular slab is *samatāla* having its flat surface divided up into three concentric circles. Edged with reverse *gajātālu* the outer circle consists of reverse *padma* carved with lotus petal-and-bud device. The intermediate circle is similar to the outer one, but the soffit of its convex-sided part is adorned with a band of diamonds and beads. The central circle, also edged with reverse *gajātālu*, represents a *campaka* flower set up in a border of diamonds and beads. The ceiling is raised up by a square frame of four rectangular slabs adorned with a band of *kīrttimukhas*.

The ceiling in the southwest bay is *kṣiptokṣipta* of the *nābhicchanda* order. Square on plan it depicts a grid of twenty six *lāmās*, projected and depressed alternately. Besides, there are half *lāmās* on the sides. All the *lāmās* are arranged diagonally. Each *lāmā* consists of a quatrefoil *kola* and a small staminal tube clasped by one row of petals. The ceiling is raised up by a square frame of four rectangular slabs. The frame is treated like a *padma* decorated with stencilled lotus petals and surmounted by a projecting band of *ardhapadma* pattern and a band of geese.

The ceiling in the north bay is rectangular on plan, but its space is reduced to a square by a

frame of four rectangular slabs perched upon the architraves. The inner face of the square frame is adorned with *ardhapadma* pattern, while its underside on each of the two shorter sides represents four depressed *lūmās* in diagonal order, each *lūmā* consisting of a quatrefoil and a circular *kola*. The ceiling proper is domical consisting of four courses and a circular *padmaśilā*. The first course is octagonal and the others are circular. The inner face of the first course is decorated with a row of geese, while its underside at each corner depicts a *kīrtimukha*. The second is decorated with a series of pendants, each set up in bunch of leaves. The third and fourth are *padmas*, each decorated with lotus petal-and-bud motif. The *padmaśilā* consists of three courses of sixteen-foil, twelve-foil and eight-foil *kolas*, and a staminal tube terminating in flower bud. Between the *kola* courses are placed reverse *gajatālus*.

The ceiling in the south bay corresponds on plan to the preceding ceiling, but in structure it differs. The inner face of the square frame is decorated with *ardhapadma* pattern, while its underside on each of the two shorter sides shows a frieze decorated with a Jina figure flanked on either side by Naigameṣin and Śrāvakas and Śrāvikās. The ceiling proper is composed of four courses and a large circular slab covering it up on the top. The first course is octagonal and the others are circular. The inner face of the first course is decorated with a strip of diamonds, while its underside at each corner depicts a *kīrtimukha*. The second is a stylised *karnadardarikā* decorated on top with a row of projecting leaves, *caitya*-arches at intervals, and a *kīrtimukha*-band. The third consists of *padma* adorned with a narrow band of lotus petals and a broad band of lotus petal-and-scrolls, and surmounted by a row of projecting leaves. The fourth is decorated with a series of pendants, each set up in bunch of leaves. The circular slab is similar to that seen in the northwest bay, with this difference that here the central circle also carries an unblossomed part in the centre of the flower.

The ceiling in the northeast bay is square on plan. It consists of two courses and a large circular slab covering the central space. The first course is octagonal. It displays the carving of lotus scrolls

on the inner face and a *kīrtimukha* at each corner on the underside. The second is circular and slightly projected into the space of the ceiling. It depicts a row of geese on the inner face and a band of lotus petal-and-bud ornament on the underside. The circular slab is represented with a spiral of *mono-kola*. The spiral emerges from the side of the slab and ends in the centre in an open lotus having two rows of petals. The spiral is edged with reverse *gajatālu* and a band of diamonds and beads. Between the foils on the outer edge are represented tree motif. The ceiling is raised up by a square frame of four rectangular slabs decorated with a *kīrtimukha*-band.

The ceiling in the southeast bay is erected on a square plan. It consists of four octagonal courses and a large circular ceiling-slab. The inner face of the first course is adorned with a band of diamonds and beads, while its underside depicts a *kīrtimukha* in an arch of creepers at each corner and a row of *campaka* flowers on the two narrow sides. The second is *karnadardarikā* decorated with lotus petals and surmounted by a row of projecting leaves. The third is *gajatālu*. It is adorned with a series of pendants and carries *mandāraka* flowers at angles. The fourth is like the third but carries lotus flowers on the sides. The lower part of the top three courses also bears a band of flamboyant pattern. The circular slab is divided into three concentric circular bands. Edged with reverse *gajatālu* each band consists of sixteen-foil *kola*. In the centre of the slab is a staminal tube adorned with two rows of petals.

The six ceilings in the west portico are as follows

Square on plan the ceiling in the southeast bay consists of two courses and a large circular ceiling slab. The first course is octagonal. It depicts a row of geese on the inner face and a *kīrtimukha* at each corner on the underside. The second is treated like a scotia and is slightly projected into the space of the ceiling. On its projected part stand thirty-two female dancers, while its underside is represented with a row of *campaka* flowers. The flat surface of the circular slab displays a full-blown lotus flower having two rows of petals,

the outer row containing twenty-four petals, and the inner having twelve petals. Each of these petals is occupied by a handsome figure of female dancer. The dancers are represented in various poses of dance and are full of grace and charm. The ceiling is raised up by a square frame of four rectangular slabs decorated with *ardhapadma* pattern.

The ceiling in the east bay is domical of the *sabhāmandāraka* order. It is rectangular on plan, but its space is reduced to a square by a frame of four rectangular slabs placed over the architraves. The inner face of the square frame depicts *ardhapadma* pattern in semi-circles made up of lotus stem, while its underside on the two shorter sides displays figures of female dancers and musicians. The ceiling proper is composed of three courses and a circular *padmaśilā*. The first course is octagonal and the others are circular. The inner face of the first course is embellished with lotus scrolls, while its underside at each corner depicts a *kīrtimukha*. The second is *karnadardarikā* surmounted by a band of projecting *ardhapadma* pattern. The third consists of two concentric circular bands of sixteen-foil *kola* each. The *padmaśilā* consists of two courses. The first has twelve-pointed six-foil *kola*, there are *kīrtimukhas* in alternate points. The second comprises six-pointed trefoil *kola*, the points here are occupied by *kīrtimukhas* and Kinnaras in alternation.

Square on plan the ceiling in the northeast bay consists of three receding courses and a circular slab. The first course is octagonal and the others are circular. The inner face of the first course is adorned with a band of *kīrtimukhas*, its underside at each corner also depicts a *kīrtimukha*. The second is *karnadardarikā* decorated with lotus petals and surmounted by a row of projecting leaves. The third has two concentric circular bands of sixteen-foil *kola* each. The circular slab, edged with reverse *gajatrī* and having a band of diamonds and beads on its soffit, displays a large projecting lotus bud, on its tip is placed another bud. The ceiling is raised up by a square frame of four rectangular slabs carrying decoration of *ardhapadma* motif in demi-circles formed of lotus stem.

The other three ceilings are of considerable dimension and belong to the *samatāla* class. Each of these ceilings is rectangular on plan and rests directly on the architraves. The ceiling in the southwest bay is relieved with 102 *campaka* flowers arranged eastwest in six lines of seventeen flowers each. The spaces between the flowers are occupied by concave-sided diamonds. There is a band of diamonds and beads on the longer north and south sides.

The ceiling in the west bay is similar to the preceding one, but being larger in breadth it shows eastwest eight lines of seventeen *campaka* flowers each. Besides, the lines of flowers are broken in the centre by a square panel bordered by creepers. The panel is divided into two concentric circles, the outer comprising an eight-foil *kola* and the inner a quatrefoil *kola*. In the centre of the quatrefoil *kola* is inserted a staminal tube clasped by one row of petals. The corners of the square are filled with *kīrtimukhas*.

The ceiling in the northwest bay is similar to that seen in the southwest bay, but the lines of *campaka* flowers here are broken in the centre by a square panel accommodating a full-blown lotus flower having two rows petals. The corners of the square are occupied by *kīrtimukhas*. Each petal of the outer row bears a human-couple represented in the dancing attitude, and each petal of the inner row depicts a female dancer or musician. From the centre of the lotus flower projects out a small staminal tube clasped by one row of petals.

Devakulikās

The *devakulikās* are screened by two arcade of pillars, forming thus two bays in front of each *devakulikā*. But the *devakulikās* near the *gūḍhamandapa* being recessed back are confronted by only one row of pillars, so that their continuous line is broken.

Except for four pillars near the main entrance and four near the *gūḍhamandapa*, all the corridor pillars are identical in form and ornamentation and belong to the octagonal order. Their base consists of a *khura*, *kumbha* decorated with half diamonds, *kalasa*, *antarapatra*, and *kapota* decorated with *cattya*-arch pattern. The shaft is octagonal at the base, sixteen-sided in the middle and circular

on the top, the first being the longest and the last the shortest. The circular section is surmounted by a band of *kīrtimukhas* spewing chains that are secured below by a band of diamonds and beads. Sometimes this section also carries four projecting pendants. The capital has a short *bharanī* of ribbed *padma*, surmounted by four-armed roll brackets.

The four pillars near the *gūḍhamandapa* are of square type with corner chamfered into three angles. The base and capital of these pillars are similar to those of the octagonal pillars, but here the *kumbha* is decorated with *cāitya*-arch motif. The shaft, however, varies. The shaft of the two pillars in the north *devakulikā*, square in section, is divided into six horizontal belts, the lowermost being longer than the others. These belts are separated from one another by narrow *karnikas* joined in the centre on each of the four faces by diamonds, and save for one they are plain. The exception being the topmost belt which carries mouldings of *khura*, *kumbha* decorated with half diamonds, *kalasa*, fillet and *karnika*. The shaft of the two pillars in the south *devakulikā* has four sections, viz square, octagonal, sixteen-sided and circular, the first being longer than the others. The square section displays a plain fillet, a *karnikā* and an *udgama* motif below, and *cāitya*-arch pattern and miniature *śikhara*s above. The octagonal and the sixteen sided sections are plain. The circular section is surmounted by a band of *kīrtimukhas*.

Of the four pillars (Fig 107) near the main entrance, the two towards the courtyard are of the octagonal variety, with angles chamfered into five deep flutings on the base and into seven flutings on the shaft. The base is similar to that seen in the octagonal pillars, but here the *kapota* is underlined with leaves. The shaft may be divided into two sections, each being octagonal in section. The lower section, sharing one third of the total height, is surmounted by a band of miniature *śikhara*s. The upper section is divided into seven horizontal belts by alternate fillets and *karnikas*, the topmost belt here also is surmounted by a band of miniature *śikhara*s. The second belt from top is an ornate one, it carries four projecting *lambanas* inset with diamonds, and eight images of Jinās on the eight facets. The shaft terminates on top in a

band carved with diamonds. The capital consists of only four-armed brackets, the side faces of which are decorated with half *kīrtimukhas*. The two pillars towards the entrance door are also of the octagonal order. Their base is similar to that of the octagonal pillars of the corridor. The shaft is octagonal at the base, sixteen-sided in the middle and circular on the top. The octagonal section depicts a lotus plant topped by a pair of geese on each facet, and is surmounted on top by a band carved with *cāitya*-arch pattern and *kīrtimukhas*. The sixteen-sided section is plain. The circular section is topped by a band of *kīrtimukhas* spewing chains that are fastened below by a band of diamonds and beads. The capital consists of four-armed roll brackets.

The pilasters are five-faceted. Their base is similar to that of the square pillars of the corridor. The shaft is plain below, while above it is surmounted by a band of *kīrtimukhas* spewing chains which are fastened below by a band of diamonds and beads. The capital also corresponds to that of the corridor pillars, but the *bharanī* has not been ribbed, and at times it is clasped by leaves.

The two pilasters near the main entrance are ornate. Their base and capital are similar to those of the other pilasters, but the *bharanī* of the capital consists of a *karnikā* and a *padma*, clasped by drooping foliage. The lower part of the shaft is plain, then it shows mouldings of a *kumbha* and a *kalasa*, and finally come five successive belts of *padmas*, each adorned with lotus petals and buds.

The architraves running across the columns are similar to those found in the *rangamandapa*.

In front of the door of each *devakulikā* is a moonstone which consists of an *ardhacandra* tied on either end with *gagāraka*, *śunkha* and lotus stem and flanked in turn by a *talārūpaka*. The *ardhacandra* is adorned with scallop pattern.

The doors of the *devakulikās* are of two varieties, namely single-*śākhā* and double-*śākhā*.

- (1) The jamb of the single-*śākhā* door is decorated with lotus scrolls. At the base of the jamb stands a female carrying water jar. The doorsill is divided into two registers. The lower register shows mouldings

of a *jādyakumbha* and a *karṣikā*. The upper register represents a semi-circular projection carved with stemmed lotus in the centre, a projecting *kīrtimukha* on each side of it, and two rows of diamonds on either extremity. The door-lintel continues the decoration of the *śākhā* and depicts a *padmāsana* Jina in *dhyānamudrā* on the *lalāta*. Sometimes a band of lotus scrolls also appears above the lintel. In *Devakulikā* 41 the female pitcher-bearer at the base of the jamb is flanked on the outer side by a female *caurī*-bearer.

- (11) There are only two instances of the *dvīśākhā* door. They can be seen in *Devakulikā* 12 and 40.

The doorframe of *Devakulikā* 40 is very similar to the single-*śākhā* door, but it has an additional jamb, also decorated with lotus scrolls. Besides, here the central projection of the doorsill is square carved with diamonds, and the female pitcher-bearer at the base of the jamb is flanked on the outer side by a female *caurī*-bearer.

The doorframe of *Devakulikā* 12 consists of a *patraśākhā* decorated with foliate scrolls and a *stambhaśākhā* with corners chamfered into three angles. The *stambhaśākhā* is clasped at intervals by four decorative bands of *caitya*-arch pattern, diamonds, lotus and saw-tooth pattern respectively, and carries on its top portion mouldings of a *kumbha* carved with diamond and a *kalāśa*. The doorsill is similar to that seen in the single-*śākhā* door, but here it depicts only one row of diamonds on the extremities. The door-lintel is divided into two registers. The lower register displays a *ghaṭapallava* capital topping the jamb on either end, while the space in between them is filled with the scroll-band carried over here from the *patraśākhā*. On the *lalāta* is depicted a Jina seated in *dhyānamudrā*. The upper register has a sculptural panel depicting nine *lalitāsana* male figures carrying pitcher, or hands held in adoration, in projecting niches and male attendant figures in alternate recesses, in one instance there is a *kāyotsarga* Jina instead of an attendant figure.

Each bay of the corridor has an ornate ceiling. The ceilings are built on a square or rectangular

plan. Generally the rectangular space of the ceilings is reduced to a square by a frame of four rectangular slabs. The square is made by putting two slabs across the longer sides. The ceilings are generally raised up by a square or rectangular frame of four stone slabs placed over the architraves. By this device there is left narrow spaces for carving on the underside. The ceilings are described here in the same order as are done in the *Vimalavasahī*.

Devakulikā 1A—Square on plan it is composed of three receding courses, the first and the second being square and the third, slightly rectangular. The first consists of *padma* decorated with stencil-cut flamboyant pattern and topped by a band of leaves. The second is also *padma* but is topped by a band of projecting *ardhapadma* motif and bears carving of stencilled lotus petals. The third is *samātala* having its flat surface boldly relieved with an image of two armed goddess *Ambikā* sitting in *lalitāsana* on her lion mount. She carries *āmṛalumbī* in her right hand, while with the left hand she holds a child in her lap, putting her palm on the child's head. On either side of the goddess is represented a tree motif below which stands an *Ārādhaka* (devotee) with folded hands. The *Ārādhaka* to her right is male and that to her left is female. The square frame raising up the ceiling depicts a band of *kīrtimukhas* on the inner face and a band of foliate scrolls on the two narrow undersides.

1B—On plan and in structure it corresponds to the preceding ceiling but is completed in two stages only. The first consists of a square frame bearing a band of *kīrtimukhas* on the inner face, while its underside shows an alternate arrangement of steps and points, leaving thus triangular spaces in the cardinal points as well as in the corners. These are so disposed as to form a stepped diamond or Greek Cross placed diagonally with the square frame, the central part of the Cross is covered up by the second stage. The triangle on each side is replete with a whorl of eight-fold (5+3) flat but deeply cut *kola* and a reverse *gajatālu*, while the triangle at each corner is divided into two triangles, each filled up with similar *kola* and *gajatālu* as we find in the side

ones. Each arm of the Cross is represented with two whorls of *kolas*, each consisting of a six-fold (5+1) *kola*. The second is *samatala* having its square flat surface divided up into four square bands disposed one within the other. The first has twenty-eight-foil *kola*. The second consists of reverse *gajātālu*, there is also visible a band of diamonds and beads on its soffit. The third comprises twelve-foil *kola*. The fourth, i.e. central square, is like the second but accommodates a square plaque in the centre. The square frame lifting up the ceiling is carved with *ardhapadma* pattern.

Devakulikā 2A—Square on plan it consists of two square courses. The first is a square frame bearing a row of geese and a band of leaves on the inner face, while its underside on each side is divided into two decorative bands, the inner showing lotus scrolls in a border of diamonds and beads, and the outer bearing lotus petal-and-bud ornament. On the two shorter sides of the inner band may also be seen pieces of lotus petal-and-bud motif and on those of the outer band a quadrant of *kola*. Its underside at each corner represents a deeply cut quatrefoil *kola* and a reverse *gajātālu*, the whole placed in a square bordered by diamonds and beads. The second course displays *nābhicchanda* element in the *kṣīpta* form. It is represented by a grid of four depressed *lūmas*, each consisting of a quatrefoil and a circular *kola*, the whole being disposed in a border of diamonds and beads. The square frame lifting up the ceiling depicts *ardhapadma* pattern on the inner face as well as on the two narrow undersides.

2B—On plan and in structure it follows the preceding ceiling. The inner face of the first course is decorated with *ardhapadma* pattern, while its underside displays figures of female musicians and dancers on the sides and a *campaka* flower at each corner. The second displays, one within the other, three square bands. The outer band consists of twelve-foil *kola*, the foils in the corners being larger than those on the sides. The intermediate band also consists of twelve-foil *kola* but is edged on the outer side by reverse *gajātālu* and in the corners by lotus petal-and-bud ornament. The central square accommodates a diagonally disposed stepped

diamond filled with a quatrefoil *kola* and a small staminal tube clasped by one row of petals. The whole is enclosed in a border of diamonds and beads. The square frame raising up the ceiling depicts *ardhapadma* pattern on the inner face and a band of lotus petal-and-bud motif on the two narrow undersides.

Devakulikā 3A—Square on plan this ceiling is made by cutting off the corners, comprising three tiers of nine slabs. The inner face of the first tier is decorated with a row of geese, while its underside at each corner represents, in a border of diamonds and beads, a stenciled *caitya* arch formed of creepers. The inner face of the second tier is adorned with a strip of diamonds, while its underside at each corner carries stencilled *caitya*-arch formed of creepers issuing from the mouth of a *kīrtimukha*. The square central portion forming the third tier is cut into a quatrefoil *kola*, from the centre of which projects out a *lūmā* consisting of a quatrefoil *kola* and a small staminal tube clasped by one row of petals. The ceiling is raised up by a frame of four rectangular slabs projected into the space of the ceiling. The inner face of these slabs is decorated with *ardhapadma* motif, while their underside shows a band of diamonds and beads on the two sides and *ardhapadma* pattern on the other two.

3B—Square on plan it is completed in two stages. The first consists of a square frame treated as *padma*. It is decorated with stencilled creepers and is topped by a band of projecting *ardhapadma* ornament and a row of geese. The second is *samatala*, its square flat surface represents *nābhicchanda* element in the *kṣīpta* form. It is represented by a grid of nine slightly projecting *lūmās* arranged in three lines of three each. Consisting of a hollowed out circular *kola* each *lūmā* is set up, on the level surface, in a square frame bordered by leaves and having *kīrtimukhas* at corners. The forepart of the *lūmā* is set up in a diagonally placed stepped diamond.

Devakulikās 4-7—Square on plan it is a domical ceiling of the *sabhāmāṅga* type. The square space is narrowed by a square frame of four rectangular slabs placed over the architraves and projecting into the space of the ceiling. The square frame is decorated

with *gajatālu* and a diamond-and-bead band interrupted at regular intervals by circular plaques, and is topped by a band of projecting leaves. The dome is composed of eight courses, the first being octagonal and the rest, circular. The inner face of the first course depicts lotus scrolls punctuated with figures of goose, Kinnar-couple and elephant, while its underside at each corner is boldly relieved with a Kinnara-couple making dance, embracing each other, or playing on some musical instruments. From the navel of the Kinnar and Kinnarī emerges creepers which fill up the space at their back. In one instance the Kinnara is represented wearing a beard. The next five courses consist of *padmas*, each decorated with lotus petal-and-bud ornament. The seventh consists of sixteen-foil *kola*. The eighth has an eight-foil *kola*; its central space is scooped out in the form of a circular *kola*,

Devakulikā 8A—Square on plan it is an *utksipta* ceiling of the *padmaka* variety. It is represented by nine projecting *lūmās* arranged in three lines of three each. Square on plan each *lūmā* consists of an eight-foil *kola* and a reverse *gajatālu*, on the tip of the last is a quatrefoil *kola* accommodating a circular reverse *gajatālu*. The inner face of the square frame lifting up the ceiling is divided into two horizontal belts, the lower showing a band of *kīrttimukhas* and the upper the *ardhapadma* pattern, while its underside on the two narrow sides is decorated with a strip of lotus petals.

8B—Square on plan it is a *kṣiptotksipta* ceiling of the *nābhucchanda* order. It consists of sixty-four *lūmās* projected and depressed alternately and disposed in eight lines of eight each. Each *lūmā* consists of a quatrefoil and a circular *kola*. The *lūmās* on the four sides are only half represented. The inner face of the square frame raising up the ceiling is divided into two horizontal belts, the lower being decorated with *ardhapadma* pattern and the upper with a band of *kīrttimukhas*.

Devakulikā 9A—Rectangular on plan it is *samatala*. Its rectangular flat surface is represented with thirty-five *campaka* flowers disposed east-west in five lines of seven each, each consisting of two corollas of petals. The corner spaces between the flowers are occupied by concave-sided carved

lozenges. The rectangular frame lifting up the ceiling is carved with a band of *kīrttimukhas*.

9B—Rectangular on plan it is *samatala*. Its rectangular flat surface bears fine reliefs of a Samavasarana scene, port of Dwarka, Gīrnar-tīrtha, etc.⁵⁷ The ceiling is raised up by a frame of four rectangular slabs carved with *ardhapadma* motif.

Devakulikā 10A—Rectangular on plan it is completed in three stages. The first consists of a rectangular frame treated as *padma* carved with lotus petals. The second is like the first but is topped by a *kīrttimukha*-band. The third is *samatala*; its rectangular flat surface is boldly relieved with an eight-armed image of Cakreśvarī sitting in *lalitāsana* on a pedestal (Fig 104). She carries ring, *abhayamudrā*, disc and *varadamudrā* in the right hands, and ring, *jñānamudrā*, disc and *mātulunga* in the left ones. Her Garuda *vāhana* is represented in the zoomorphic form below her right folded foot. The goddess is accompanied on each side by a female dancer.

10B—Square on plan it consists of two square courses. The first is a square frame bearing a band of diamonds and beads and mouldings of *karnikā* and *padma* on the inner face, while its underside is carved with *gajatālu*. The second is *samatala*. Its square flat surface is divided into four square compartments. Bordered by a band of diamonds and beads each compartment contains four *campaka* flowers, each flower comprising two rows of petals. The corners of the compartments are filled with *kīrttimukhas*.

Devakulikā 11A—This ceiling is very similar on plan, structure and ornamentation to that seen in *Devakulikā* 10A, but here the second course is surmounted by a band of *ardhapadma* pattern, and the goddess Cakreśvarī is replaced by Sarasvatī attended upon either side by a female *caurī*-bearer. The six-armed goddess holds *padma*, cymbal and *varadāksa* in the right hands, and *vīṇā*, cymbal and manuscript in the left ones. Her swan cognizance is shown below her right folded leg.

11B—Rectangular on plan it is a *samatala* ceiling (Fig 102) bearing reliefs of Neminātha's renuncia-

tion.⁵⁸ The rectangular frame raising up the ceiling is carved with a band of *kirtimukhas*

Devakulikā 12A—Rectangular on plan it is *samatala*. The rectangular flat surface depicts twelve rectangular plaques arranged north-south in four lines of three each. Each plaque is set up in *gayatālu* and resembles a *padma*. Each set of six plaques is bordered by a band of diamonds and beads. The whole is surrounded by a line of *gayatālu*. The ceiling is raised up by a frame of sur-architraves divided up into two fasciae, the lower being decorated with a band of *kirtimukhas*, and the upper, slightly projected on all sides, representing *ardha padma* pattern on the inner face as well as on the underside

12B—This ceiling is similar to the preceding one, but here the plaques are smaller in size and twenty in number, arranged east-west in four lines of five each. Besides, the border of diamonds and beads is absent here, and the ceiling is raised up by a frame of four rectangular slabs carved with a band of *kirtimukhas*

Devakulikā 13A—Square on plan it is *samatala*. The square flat surface represents sixteen full-opened lotus flowers arranged in four lines of four each. Each flower consists of eight petals and has a pistil marked with twine pattern. The spaces left at the corners of these flowers are filled with concave-sided carved diamonds. The whole is placed in a border of diamonds and beads. The square frame lifting up the ceiling is adorned with a band of *kirtimukhas*

13B—Square on plan it is composed of two courses. The first is like a square frame decorated with *kolas*—three-quarter circular *kola* with a *campaka* flower appearing at each corner, and two foils of semi-circular *kola* with a human figure occurring on each side. The second is *samatala*, its square flat surface depicts deeply cut three-quarter circular *kolas* at the four corners and a diagonally placed quatrefoil *kola* containing a small staminal tube clasped by one row of petals in the centre. The ceiling is raised up by a frame of four rectangular slabs projecting on all sides into the space of the ceiling. The inner face of the slabs is decorated with *ardhapadma* pattern, while their underside

represents a row of *campaka* flowers, each flower being set up in a beaded circle.

Devakulikā 14A—Rectangular on plan this ceiling is of the *samatala* type. Its rectangular flat surface shows in pleasing relief twelve volutes of stencilled lotus scrolls arranged east-west in three lines of four each. In each volute stands a Kinnara-couple, but in one instance there is an elephant. The whole is bordered by a band of foliate scrolls. The square frame raising up the ceiling is carved with a band of *kirtimukhas*. This is a singular ceiling representing voluted lotus scrolls

14B—Rectangular on plan this ceiling belongs to the *samatala* class. Its rectangular flat surface possibly depicts the life-story of Śāntinātha.⁵⁹ The rectangular frame lifting up the ceiling is carved with a band of *kirtimukhas*

Devakulikā 15A—Square on plan this ceiling consists of two square courses. The first is a square frame bearing decoration of leaves on the inner face, while its underside represents a band of lotus scrolls in the border of diamonds and beads on each side, and a deeply cut quatrefoil *kola* containing reverse *gayatālu* at each corner. The second is *samatala*, it displays, one within the other, two square bands. The outer band carries deeply cut trefoil *kola* at each corner, and seven foils of semi-circular *kola* on two sides and six foils of similar *kola* on the other two. The inner band bears usual trefoil *kola* at each corner, and four foils of *kola* on two sides and three foils of *kola* on the other two. The central space of the ceiling is occupied by a projecting rectangular plaque bordered by lotus petals. Placed upon the plaque is a quatrefoil *kola*. The ceiling is raised up by a square frame of four rectangular slabs which are slightly projected on two sides into the space of the ceiling. The inner face as well as the underside of the two projected slabs is decorated with *ardhapadma* pattern

15B—Square on plan it is a *ksipta* ceiling of the *nābhicchanda* order. The ceiling is completed in two stages. The first consists of a square frame showing carving of *ardhapadma* pattern on the inner face and a row of *campaka* flowers with *kirtimukhas* in between them on the underside. The second represents *nābhicchanda* element and has its square

flat surface divided up into four compartments by two straight lines placed crosswise. Along these lines are shown circular *kolas*, while each compartment contains a depressed *lāmā*. Each *lāmā* consists of an eight-foil and a circular *kola*, the four corners of the compartment are occupied by *kīrtimukhas*. The ceiling is raised up by a frame of four rectangular slabs. The inner face of these slabs carries a *kīrtimukha*-band, while their two projected undersides represent a row of *campaka* flowers.

Devakulikā 16A—Square on plan it is a *kṛipta* ceiling of the *nābhicchanda* variety. It is represented by sixteen depressed *lāmās* arranged in four lines of four each. Each *lāmā* consists of a six-foil and a circular *kola*. The east-west dividing lines are carved with diamonds and beads. The triangular spaces left at corners of the *lāmās* are occupied by *kīrtimukhas* and concave-sided carved diamonds. The square frame lifting up the ceiling bears decoration of *ardhapadma* motif on the inner face and a foliate scroll-band on the two narrow undersides.

16B—Square on plan it is *samatāla*. The square flat surface is relieved with the life-story of Pārśvanātha.⁶⁰ The ceiling is raised up by a square frame of four rectangular slabs bearing decoration of *ardhapadma* pattern on the inner face and a row of *campaka* flowers on the two narrow undersides.

Devakulikā 17—Square on plan this ceiling is made by cutting off the corners, comprising three tiers of nine slabs. The inner face of the first tier is decorated with lotus scrolls, while the underside of each triangular slab depicts a bold *kīrtimukha* spewing creepers. The second is similar to the first, but its inner face is decorated with a strip of diamonds. The central square slab forming the third tier is carved with an eight-pointed quatrefoil *kola* accommodating a circular plaque of reverse *gajatālu*, at each corner of the square is represented a *kīrtimukha*. The ceiling is raised up by a square frame of four rectangular slabs showing carving of *ardhapadma* motif on the inner face and a band of leaves on the two narrow undersides.

Devakulikās 18-20A—This ceiling, located in front of *Devakulikā* 19, is domical of the *sabhāmandāraka* order. It is built on a rectangular plan, but its space is reduced to a square by a

framework of four rectangular slabs placed over the architraves. The inner face of the square frame is decorated with *ardhapadma* pattern, while its two undersides are represented with lotus petals. The ceiling proper is composed of six courses and a circular *padmaśilā*. The first course is octagonal and the others are circular. The inner face of the first course is decorated with a row of geese, while its underside at each corner depicts a large figure of *kīrtimukha* carved in high relief. The second is carved with a strip of diamonds. The third and fourth are *padmas*, each adorned with lotus petal-and-bud ornament. The fifth carries a series of circular pendants, each set up in bunch of leaves. The sixth is cut out with lotus petal-and-bud ornament. The *padmaśilā* consists of three courses of twelve-foil, eight-foil and quatrefoil *kolas* respectively. In the centre of the quatrefoil *kola* is represented a lotus bud.

19B—This ceiling is located in front of *Devakulikā* 19. It is rectangular on plan, but its space is reduced to a square by two successive courses of four rectangular slabs each. This is done by placing two slabs of the shorter sides across the longer sides. The inner face of the first course is carved with a *kīrtimukha*-band, while its two undersides show two bands of lotus petal-and-bud ornament. The inner face of the second course is carved with *ardhapadma* pattern, while its two undersides depict a row of *campaka* flowers.

The ceiling proper is made by cutting off the corners, comprising three tiers of nine slabs. The inner face of the first tier is carved with a row of geese, while the underside of each triangular slab is relieved with *cātya* arch formed of creepers. The second is similar to the first. The square slab pertaining to the third tier is divided into two concentric circular bands, each depicting lotus petal-and-bud ornament, at each corner of the square is a *kīrtimukha*.

Devakulikā 21—Square on plan it is *samatāla*. It depicts thirty-six *campaka* flowers in six lines of six each. The spaces between the flowers are filled with concave-sided diamonds. The whole is placed in a border of diamonds and beads. The ceiling is raised up by a frame of four rectangular slabs bearing decoration of *ardhapadma* on the inner

face and a band of foliate scrolls on the two narrow undersides.

Devakulīkā 22A—Square on plan it is a *samakṣipta* ceiling of the *nābhicchanda* order. The square flat surface represents sixteen flat but deeply cut *lāmās* in four lines of four each. Each *lāmā* consists of a quatrefoil *kola* and a circular plaque of reverse *gajatālu*. All the *lāmās* are disposed diagonally. Between the *lāmās* are inserted circular *kolas*. The ceiling is raised up by a frame of four rectangular slabs which project out on all sides into the space of the ceiling. The inner face of the frame is decorated with *ardhapadma* pattern, while its underside depicts a depressed *lāmā* at each corner and a row of *campaka* flowers with *kīrtimukhas* in between them on each side. Each of the corner *lāmās* consists of a quatrefoil and a circular *kola*.

22B—It is modern.

The *devakulīkā*s from 23 to 29 are also modern erections.

Devakulīkā 30A—Square on plan it consists of two square courses. The first consists of a square frame treated as *karpadardarikā*. The second is *samatāla*. Its square flat surface displays, in a border of diamonds and beads, sixteen *campaka* flowers disposed in four lines of four each. Between the flowers are concave-sided carved diamonds. The mid-dividing lines are adorned with diamonds and beads. The ceiling is raised up by a frame of four rectangular slabs, which project out on all sides into the space of the ceiling. The inner face of the frame is carved with *ardhapadma* device, while its underside is decorated with lotus petals.

30B—Square on plan it is *samatāla*. Its square flat surface depicts sixty-four *campaka* flowers in eight lines of eight each. The ceiling is raised up by a frame of four rectangular slabs carved with *ardhapadma* pattern.

Devakulīkā 31—Square on plan it is *samatāla*. The square flat surface displays a quadrate type of Cross, with flat bars across the ends of the arms and corners formed at the junctions of the arms. Each of the four arms of the Cross is filled with a flat but deeply cut *lāmā* consisting of a quatrefoil *kola* and a reverse *gajatālu* in the shape of circular

plaque. The square central space of the Cross is occupied by a large *lāmā* consisting of an eight-foil *kola* and a circular plaque of reverse *gajatālu*, the corners of the square are occupied by circular *kolas*. Outside the Cross at each corner is also noticed a *lāmā* of the similar type as is found in the centre of the Cross. At the end of the corners of the ceiling are seen quadrants of circular *kolas*. The ceiling is raised up by a *padma*-course carved with lotus petals.

*Devakulīkā*s 32-34A—It is a domical ceiling built on a rectangular plan, but its space is reduced to a square by a framework of four rectangular slabs placed over the architraves. The inner face of the frame is adorned with *ardhapadma* pattern, while its underside on two sides shows a band of foliate scrolls and a band of diamonds and beads. The ceiling proper is composed of four courses and a circular ceiling slab. The first course is octagonal and the rest are circular. The inner face of the first course is carved with a strip of diamonds, while its underside at each corner depicts a *kīrtimukha* in an arch of creepers issuing from its mouth. The second course is decorated with a band of *kīrtimukhas*. The third and fourth consist of *padmas*, each decorated with lotus petal-and-bud ornament. The ceiling slab represents two concentric circular bands of sixteen-foil and eight-foil *kolas* and a lotus bud put in the centre.

33B—This ceiling is located in front of *Devakulīkā* 33. Rectangular on plan it is *samatāla*, but its space is reduced to a square by two successive courses of four rectangular slabs each. This is done by placing the slabs of the shorter sides across the longer sides. The inner face of the first course is decorated with a band of *kīrtimukhas*, while its underside on two sides is plain. The inner face of the second course is decorated with *ardhapadma* pattern, while its underside on two sides depicts a band of foliate scrolls. The square flat surface of the ceiling is divided into nine compartments, namely four in the four corners, four in the four cardinal points, and one in the centre. Each of the corner compartments represents, in a border of diamonds and beads, a stylised full-blown lotus flower comprising two rows of petals. The corners of these square compartments are filled with

kīrttimukhas Each of the cardinal compartments is boldly relieved with an image of *lalitāsana* goddess. Two of these are four-armed and are identified with Apraticakrā and Mānavī, while the other two are six-armed and are identifiable with Mānasī and Gaurī⁶¹. The central compartment depicts a full-blown lotus flower having two rows of petals, the corners of this square compartment are also filled with *kīrttimukhas*.

Devakulikā 35—Square on plan it consists of three square courses. The first is a *padma* adorned with lotus petals. The second is a square frame carved with *ardhapadma* motif. The third is *samatāla*. Its square flat surface is boldly relieved with a sculpture of four-armed male divinity sitting in *lalitāsana*. He is ringing cymbals with two hands and playing *vīṇā* with the other two. He is flanked on each side by a female dancer playing flute or cymbals. On each side of the left leg of the god is a female *caurī*-bearer. The ceiling is raised up by a frame of four rectangular slabs depicting a band of *kīrttimukhas*.

Devakulikā 36A—Rectangular on plan it is a *kṣipta* ceiling of the *nābhicchanda* order. It represents twelve depressed *lūmās* in three lines of four each. Each *lūmā* consists of a six-foil and a circular *kola*. Between the *lūmās* are inserted concave-sided diamonds. The whole is surrounded by a band of diamonds and beads, *kīrttimukhas* appearing at corners. Outside the band, on the longer sides, is a band of foliate scrolls. The ceiling is raised up by a frame of four rectangular slabs showing decoration of *ardhapadma* pattern on the inner face and a row of *campaka* flowers with *kīrttimukhas* on the two narrow undersides.

36B—This is a *samatāla* ceiling built on a rectangular plan. The rectangular flat surface represents twenty full-blown lotus flowers in four lines of five each, each flower comprising two rows of petals. Between the flowers are placed concave-sided carved diamonds. The square frame lifting up the ceiling is carved with *ardhapadma* pattern.

Devakulikā 37A—Square on plan this is a *kṣipta* ceiling of the *nābhicchanda* order. The ceiling is completed in two stages. The first is a square frame showing carving of *ardhapadma* pattern on the inner face, while its underside depicts lotus

petals on two sides and *ardhapadma* pattern on the other two. The second displays *nābhicchanda* element, which is represented by nine depressed *lūmās* disposed in three lines of three each. Each *lūmā* consists of a six-foil and a circular *gayatālu* and is set up in a square frame, the corners of which are occupied by *kīrttimukhas*. The ceiling is raised up by a frame of four rectangular slabs carrying a band of *kīrttimukhas* on the inner face and a band of foliate scrolls on the two narrow undersides.

Devakulikā 37B—Square on plan it is a *samatāla vitāna* displaying twenty rectangular plaques in four lines of five each, each set up in *gayatālu*. The square frame raising the ceiling is adorned with a *kīrttimukha*-band.

Devakulikā 38A—This is a *kṣipta* ceiling of the *nābhicchanda* order. It is built on a rectangular plan, but its space is reduced to a square by a framework of four rectangular slabs placed over the architraves. The inner face of the square frame is decorated with *ardhapadma* pattern, while its underside on two sides shows a row of five depressed *lūmās* in diagonal setting. Each *lūmā* consists of a quatrefoil and a circular *kola*. The square part of the ceiling containing *nābhicchanda* element displays, in a border of diamonds and beads, nine depressed *lūmās* in three lines of three each. Each of these *lūmās* consists of a six-foil and a circular *kola*. The east-west dividing lines are carved with *gayatālus*.

38B—On plan it follows the preceding ceiling, but in structure it is a *kṣiptotkṣipta* ceiling of the *padmanābha* variety. It represents nine *lūmās* in three lines of three each. Except for the central *lūmā*, all are deeply cut, each consisting of a quatrefoil and a circular *kola*, and a small lotus flower inserted in its centre. The central *lūmā* is a projected one, consisting of two courses of quatrefoil *kola* each, the lower course is smaller than the upper one and is diagonally placed upon the latter. From the smaller quatrefoil issues a small staminal tube clasped by two rows of petals. The north-south dividing lines are carved with diamonds and beads. The inner face of the frame raising up the ceiling is adorned with a band of *kīrttimukhas*, while its underside on two sides depicts a row of *campaka* flowers.

Devakulikā 39A—Square on plan it is a *kṣipta* ceiling of the *nābhicchanda* order. It consists of two

square courses. The first is a square frame treated as *padma*. It is decorated with stencilled lotus petals, and is surmounted by a band of projecting *ardhapadma* pattern and a band of geese. The second displays *nābhicchanda* element which is represented by five depressed *lāmās*, viz. four in the four corners and one in the centre. Arranged in diagonal order each of these *lāmās* consists of a quatrefoil and a circular *kola*. Between the *lāmās* are inserted circular *kolas*. The square frame raising up the ceiling is carved with a band of *kīrtimukhas*.

39B—Square on plan it is a *kṣipta vitāna* of the *nābhicchanda* order. It displays sixteen depressed *lāmās* in four lines of four each, all arranged in diagonal order. Each *lāmā* consists of a quatrefoil and a circular *kola*. Between the *lāmās* are inserted circular *kolas*. The ceiling is raised up by a square frame of four rectangular slabs carved with *ardhapadma* pattern.

Devakulikā 40A—This ceiling closely corresponds to that noticed in *Devakulikā* 37B, but the present ceiling is rectangular on plan and the plaques are twenty-four in number, arranged east-west in four lines of six each.

40B—This is a *samaukṣipta* ceiling of the *mandāraka* variety. It is built on a rectangular plan, but its space is reduced to a square by a frame of four rectangular slabs carrying similar decorations as we find on those of *Devakulikā* 38A. The square flat surface, which depicts the *mandāraka* element, is divided into five concentric circular bands. The first consists of sixteen-foil *kola* bearing *kīrtimukhas* on the triangular spaces. The second displays sixteen-foil smaller but pointed *kola* carrying *kīrtimukhas* at points. The third, edged with reverse *gajātālū*, pertains to sixteen-foil still smaller but pointed *kola* having *kīrtimukhas* on the triangular spaces. The fourth shows an eight-foil pointed *kola* with *kīrtimukhas* occupying the triangular spaces. The fifth (central) consists of a circular *kola* and a staminal tube clasped by two rows of petals. At each corner of the ceiling is represented in high relief a large figure of *kīrtimukha* spewing creepers.

Devakulikā 41A—Square on plan it consists of two square courses. The first is like that seen in

Devakulikā 39A. The second depicts eight depressed *lāmās* arranged in a diagonally set square. Each of these *lāmās* consists of a quatrefoil and a circular *kola*. In the centre of the ceiling is a square, the corners of which are broken by three-quarter circular *kolas* containing *campaka* flowers. Inside the square are a deeply cut quatrefoil *kola* and a small staminal tube terminating in *campaka* flower. On the bordering lines of the ceiling are seen semi-circular *kolas*. The ceiling is raised up by a square frame of four rectangular slabs carved with a band of *kīrtimukhas*.

41B—Square on plan it is a *samakṣipta* ceiling of the *nābhicchanda* variety. The *nābhicchanda* element is represented by circular *kolas* scooped out in the surface of the ceiling. The ceiling is raised up by a frame of four rectangular slabs carved with a band of *kīrtimukhas*.

The next three *devakulikās* have been built during recent years by closing up the southern entrance of the temple. These *devakulikās* are not numbered. As regards their ceilings, the A in each is new, but the B is old and is described here as *Devakulikā* I, II and III.

Devakulikā IB—Square on plan this ceiling consists of two square courses. The first is a square frame treated as *padma*. It is decorated with lotus petal-and-bud ornament and is crowned by a band of geese. The second is *samatāla*. Its square flat surface shows, one within the other, four square bands. The first carries a depressed *lāmā* at each corner and a scroll-band on each side. Each *lāmā* is made up of a quatrefoil and a circular *kola*. The second is like a quadrate type of Cross displaying three-quarter circular *kola* on each arm and a trefoil *kola* at each corner of the square. The four arms of the Cross overlap the scroll band of the first square. The third, resembling a lozenge with corners chamfered in three angles, accommodates an eight-foil *kola* and is edged with reverse *gajātālū*. The fourth is like the third but has a flower bud in the centre. The ceiling is raised up by a frame of four rectangular slabs, which slightly project out into the space of the ceiling. The inner face of the frame is adorned with *ardhapadma* pattern, while its underside is carved with half diamonds,

Devakulikā IIB—It is built on a rectangular plan, but its space is reduced to a square by a framework of four rectangular slabs placed over the architraves. The inner face of the square frame carries a diamond-strip, while its underside on two sides shows five depressed *lāmās*, each consisting of a quatrefoil and a circular *kola*. The side spaces between the *lāmās* are occupied by concave-sided carved diamonds.

The ceiling proper consists of two courses. The first is octagonal. It depicts lotus scrolls on the inner face and a Kinnar couple at each corner on the underside. The second is circular and is divided into four concentric circular bands. The first consists of sixteen-foil large *kola*. The second, built on a level which is lower than that of the preceding one, comprises twenty-four-foil small *kola*. The third, built on a higher level surface, pertains to twelve-foil *kola* and is edged with reverse *gayatālu*. The fourth, edged with reverse *gayatālu* and built on a still higher level surface, consists of a six-foil *kola*. In the centre of the last band is a flower bud.

Devakulikā IIIB—Square on plan it consists of two square courses. The first is a square frame. It carries a band of leaves and a band of *ardha-padma* pattern on the inner face, while its underside shows a projecting *lāmā* at each corner and a band of lotus scrolls punctuated with Kinnara-couples on each side. Each of the four *lāmās* consists of a quatrefoil *kola* and a circular plaque of reverses *gayatālu*, and is set up, on the level surface, in a square bordered by diamonds and beads. The underside on two sides also depicts a band of geese. The second is *samātala*. It represents *mandāraka* element into four concentric circular bands consisting of twelve-foil, eight foil, quatrefoil and circular *kolas* respectively. The whole is placed in a lozenge, the corners of which are occupied by four-fold (3+1) *kolas*. The ceiling is raised up by a square frame of four rectangular slabs carved with a band of *kīrtimukhas*.

Devakulikās 42-45—Square on plan this is a domical ceiling of the *sabhāmandāraka* variety. Its space is narrowed by a square frame of four rectangular slabs projecting into the space of the ceiling. The inner face of the frame is adorned with

balcony models and is surmounted by a band of leaves, while its underside depicts a row of *campaka* flowers, each flower being set up in a stepped diamond. The dome is composed of eight courses and a circular *padmaśilā*. The first course is octagonal and the others are circular. The inner face of the first course is decorated with lotus scrolls punctuated with Kinnara-couples and geese, while its underside at each corner is boldly relieved with a Kinnar-couple making dance or playing on some musical instruments. From their navel issue creepers which occupy the space at their back. In one case the Kinnar is represented wearing a beard. The second is *karyadardarikā* decorated with lotus petals and surmounted by a band of leaves. The third is adorned with balcony models. The next five courses are *padmas*, each decorated with lotus petal-and-bud ornament. The lowermost of these, i.e. the fourth course, also sustains eight circular pendants. The *padmaśilā*, built on the principle of coradial regression, is composed of four courses, separated from one another by reverse *gayatālus*. Each of the first three courses consists of twenty-four-foil *kola*, while the fourth comprises twelve-foil *kola*. The staminal tube inserted in the last course is clasped by three rows of petals and terminates in a bud.

Devakulikā 46A—Square on plan it consists of two square courses. The first is a square frame treated as *padma* decorated with lotus petals. The second is *samātala*, its square flat surface is divided into three square bands disposed one within the other. The outer band consists of a twelve-foil larger *kola*. The intermediate band consists of a twelve-foil smaller *kola* and is edged with reverse *gayatālu*. The inner band pertains to a quatrefoil *kola*. In the centre of the last is a hollowed out circular *kola*. The square frame lifting up the ceiling shows a band of *kīrtimukhas* on the inner face and a strip of lotus petals on the two narrow undersides.

46B—Square on plan this ceiling is composed of four square courses and a square *padmaśilā*. The courses overlap one above the other and their corners are so indented as to resemble stepped diamonds. The inner face of the first course is adorned with balcony models, while its underside at each corner depicts three circular *kolas*, each set up in a stepped diamond. The decoration of the

inner face of the second course is similar to the first one, but its underside shows a band of lotus petal-and-bud ornament on each side and a series of four usual circular *kolas* at each corner. The third is similar to the second. The fourth is almost a true stepped diamond, carrying a *lambana* formed of stepped diamond at each of four points of its soffit. The *padmaśilā* consists of two courses. The first has eight whorls of four-fold (3+1) *kola*. The second is like a pendant consisting of stepped diamond, this resembles to some extent the Nandīśvaradvīpa. The square frame lifting up the ceiling is carved with a band of *kīrtimukhas*. Nanavati and Dhaky have identified it with a *kṣiptotkṣipta* ceiling of the *kamalodbhava* order displayed in an unusual pattern and depth.⁶²

Devakulikā 47A—Rectangular on plan it is a *kṣipta* ceiling of the *nābhucchanda* order. It is represented by twelve depressed *lāmās* arranged east-west in four lines of three each. Each *lāmā* consists of a quatrefoil and a circular *kola*. The rectangular frame raising up the ceiling is carved with a band of *kīrtimukhas*.

47B—This is a *kṣipta* ceiling of the *nābhucchanda* order. It is built on a rectangular plan, but its space is reduced to a square by a framework of four rectangular slabs placed over the architraves. The inner face of the frame is carved with *ardhapadma* pattern, while its underside on the two shorter sides is adorned with half diamonds. The square part of the ceiling contains *nābhucchanda* element which is represented by sixteen depressed *lāmās* arranged in four lines of four each. Each *lāmā* is square in shape and consists of an eight-foil and a circular *kola*.

Devakulikā 48A—Square on plan this ceiling consists of two square courses and a rectangular *padmaśilā*. The first consists of *padma* decorated with stencil-cut flamboyant pattern and surmounted by a band of projecting leaves. The second is similar to the first. The *padmaśilā* consists of three courses. The first has an eighteen-foil *kola*. The second consists of an eight-foil *kola* accommodated in a lozenge and edged with reverse *gayatālu*. The third pertains to a lozenge-shaped quatrefoil *kola* cut out with an oval-shaped *kola*. The ceiling is raised up by a square frame of four rectangular slabs carved with *ardhapadma* pattern.

48B—Square on plan this ceiling consists of three courses. The first is octagonal. It shows decoration of lotus scrolls on the inner face and a *kīrtimukha* at each corner on the underside. The second, circular in shape and projecting out into the space of the ceiling, depicts a band of geese on the inner face and a band of lotus petal-and-bud ornament on the underside. The third is also circular. Its circular flat surface represents *mandāraka* element in four concentric circular bands. Each of the first three circles consists of sixteen-foil *kola*, while the central circle contains a stellate (sixteen-pointed) *mandāraka* flower. In the centre of the central circle is a staminal tube clasped by two rows of petals and inserted in a deeply set circular *kola*. The ceiling is raised up by a square frame of four rectangular slabs adorned with a strip of diamonds.

The passage across the corridor, near the main entrance, consists of three bays, each containing an ornate ceiling. These ceilings are not built on the same level surface as those found in the corridor but are raised up by pillar-capitals placed right above the corridor columns. The spaces between these capitals are filled with carved panels. Each of these ceilings is rectangular on plan, but its space is reduced to a square by a framework of four rectangular slabs placed over the architraves.

The ceiling in the bay near the court is made up of two courses. The first consists of a square frame representing a strip of diamonds on the inner face, while its underside shows a full-blown lotus flower at each corner and a band of lotus petal-and-bud ornament on each side. The underside on two sides also depicts a band of diamonds and beads. The second is *samatāla*. Its square flat surface displays, one within the other three square bands. The outer band depicts a band of lotus petal-and-bud ornament on each side and a depressed *lāmā* consisting of a quatrefoil and a circular *kola* at each corner. The intermediate band is similar to the outer one. The inner band depicts a quatrefoil *kola* and a circular plaque of reverse *gayatālu* carrying flower bud on its tip. The inner face of the square frame raising up the ceiling is decorated with *ardhapadma* pattern, while its underside on two sides shows a band of lotus petals.

and a band of diamonds and beads. The carved panels on the north as well as south side depict an image of goddess Ambikā flanked on each side by a female *caurī*-bearer and dancers. The six-armed goddess is seated in *lalitāsana* on her lion mount. She carries *amṛalumbī* in her five arms, while with the sixth she holds the child in her lap.

The ceiling in the central bay is made by cutting off the corners, comprising three tiers of nine slabs. The inner face of the first tier is decorated with a goose-band, and the underside of each triangular slab is enriched with a large figure of *kīrtimukha*. The second carries a strip of diamonds on the inner face and a stencil-cut *caitya*-arch of creepers on the underside of each triangular slab. The square slab forming the third tier depicts a *lāmā* enclosed in a lozenge. The *lāmā* consists of a quatrefoil *kola* and a circular plaque of reverse *gajātālu* carrying flower bud on its tip. The corners of the square slab are filled with stencil-cut creepers. The inner face of the square frame lifting up the ceiling is decorated with a strip of diamonds, while its underside on two sides depicts a figure of four-armed standing goddess Vajrāṅkusi accompanied on either side by a female figure carrying *caurī* or pitcher and figures of dancers and musicians.

The rectangular space of the ceiling near the entrance is reduced to a square by two successive square courses, unlike the usual one course. The inner face of the first is carved with *ardhapadma* pattern, while its underside on two sides is decorated with a band of lotus petals. The second is similar to the first but carries two bands of lotus petals on the underside. The ceiling proper is *samantkṣipta* of the *mandāraka* variety. It is shown in six concentric circular bands. The first three are disposed on the square flat level surface, and the next three, edged with reverse *gajātālu*, are gradually oversailing towards the centre. The first circular band is decorated with lotus petal-and-bud ornament. The second consists of twenty-four-foil *kola*. The third also consists of twenty-four-foil *kola* but is edged with reverse *gajātālu*. The next three bands comprise sixteen-foil, twelve-foil and six-foil *kolas* respectively. In the centre of the six-foil *kola* is scooped out a circular *kola* containing a staminal

tube clasped by two rows of petals. The four corners of the square are occupied by *kīrtimukhas*.

The corridor is shaded towards the courtyard by a corrugated eave-cornice. The eave-cornice in the porticoes attached to the *raṅgamaṇḍapa*, however, is of the ribbed variety. Above the eaves are inserted a number of foliated gargoyles. Some *devakulikās* have no partition walls. In the *devakulikās* are installed the images of Jinas. Many of these images are of the later date. The *devakulikā* 19 also contains a stone slab representing the Aśvā-vabodhasamalīkāvihāratīrtha.⁶³

The exterior wall of each *devakulikā* consists of five offsets. On vertical axis it shows *pīṭha*, *vedi-bandha*, *jaṅghā*, *varandikā* and roof. The *pīṭha* consists of a *bhutta*, *jādyakumbha*, *karnikā*, *antarapatra*, and *kapota* carved with *caitya*-window enrichment. The *vedi-bandha* is made up of a *khura*, *kumbha*, *kalāṣa*, *antarapatra* and *kapota*. The *jaṅghā*, divided into two registers by a plain *pattikā* and also surmounted by a similar *pattikā*, is plain. The *varandikā* consists of a *kapota* and a ribbed eave-cornice. The roof is made up of receding tiers, surmounted by a fluted bell with *kalāṣa* and *bījapūraka*. The whole of the exterior is now plastered up with white lime.

Hastīśālā

It is a rectangular hall with its roof supported on two rows of eleven pillars each and a row of eleven pilasters placed against its back wall. The pillars of the front row alone are well preserved. These are of the octagonal type and correspond to the octagonal pillars of the *devakulikās*. Between these pillars is fitted a screen wall of perforated stone grilles (Fig 105). The screen wall is pierced by various geometrical designs such as lozenges, stepped diamonds, triangles, squares and criss-cross design. A floral design consisting of four-petalled flower is also visible in the grilles. Each grille is set up in a square or rectangular box bordered by a band of diamonds and beads and having *campaka* flowers at the four corners. Above the grilles is a horizontal band decorated with foliate scrolls. The lower part of the screen wall shows the same set of mouldings as we notice on the base of the pillars. The hall is shaded towards the courtyard by a corrugated eave cornice.

The *hastīśālā* has three entrances, one in the centre and one on each side. The central entrance is led through the courtyard, while the lateral entrances are led through the corridor. The single-*śākhā* side doorways are similar to those found in the *devakulīkās*. The central doorframe, however, is of the *triśākhā* variety, consisting of *patraśākhā*, *stambhaśākhā* and *patraśākhā*. The *patraśākhās* are decorated with lotus scrolls which come forth from the navel of a Kinnar represented below. The *stambhaśākhā*, octagonal in section, is divided into six sections by *karnīkās*. The topmost section of these is decorated with *ghaṭapallava*, a row of three *lambanās*, and two bells joined by an aris. The doorsill is divided into two registers. The lower register shows mouldings of *jādyakumbha*, *karnīkā*, *antarapatra* and *kapota*. The upper one shows a five-faceted projecting square block in the centre and a projecting *kīrttimukha* on each side. The square block depicts stemmed lotus on the central facet, male figures on the accompanying facets and half diamonds on the extreme ones. The door-lintel is also divided into two registers. The lower register continues the carving of the *patraśākhā* and has a capital of roll brackets atop the *śākhās*. The side face of these brackets is carved with half *kīrttimukha*. On the *lalāṭā* is a balcony model. The upper register is treated like a cornice carrying *kūṭas* on the extremities and pair of geese in between them on the extrados.

In the central part of the *hastīśālā* is a magnificent *saparikara* image of Ādinātha seated on a *navaratha* moulded pedestal. In front of him is a *triratha* Meru tower built of white marble. The tower is perched upon a pedestal decorated with figure sculptures, and is divided, one above the other, into three storeys, each having a Jina figure in niche on each of the four faces, topped by a cornice moulding. The lower storey contains *saparikara* images of *kāyotsarga* Jinas, while the middle and upper storeys have *padmāsana* Jinas. All these images are made of black marble. The corner of each *ratha* of the tower is broken into three angles. Each of the *karnarathas* in the lower storey is decorated with two sets of *vedībāndha* mouldings, a balcony model and a *ghaṭapallava*, while the central *rathas* of this storey are embelli-

shed with half-blown lotuses. The corner and the central *rathas* of the two upper storeys are similar to the *karnarathas* of the lower storey, only that here is noticed only one set of *vedībāndha* mouldings. The Meru is roofed by a domical ceiling consisting of seven courses. The first course is octagonal and the others are circular. The inner face of the first course is carved with a row of geese, while its underside at each corner depicts a *caṣṭya*-arch ornament. The second is decorated with *ardhapadma* pattern. The third is treated like a torus. The next four courses are *padmas*, each decorated with lotus petal-and-bud device. The circular slab, forming the seventh course and covering up the dome, is incised with an open lotus having four rows of petals.

On two sides of the Meru tower are aligned ten gigantic elephants, each standing on a rectangular pedestal adorned with diamonds (Fig. 103). These elephants are adorned with fine tusks, trappings and howdahs. Each of these elephants is executed out of a single block of white marble and is a rare piece of art. The finish is elegant and the surface shows fine polish. On the back of each elephant is sitting a Śrāvaka, with a Mahāvata in front and a parasol-bearer on his back. All these figures are mutilated and lost, and only traces remain to show that they once existed. On the pedestal of each elephant is inscribed the name of the personage who rode on it.

The back wall of the *hastīśālā* is divided into ten niches, each containing a group of standing portrait sculptures carved in high relief. Each niche is perched upon a moulded pedestal consisting of a *khura*, *kumbha* decorated with half diamonds, *kalāṣa*, broad fillet carved with diamonds and *padma*. On the pedestal stand two ornate pillarettes joined by a lintel. The niche is surmounted by a ribbed eave-cornice and a triple *udgama* pediment flanked on each side by a *kūṭa* and a miniature *śikhara*. Beginning from the north end the portrait sculptures are as follows:

- Niche I 1 Ācārya Udayaprabha (pupil of Vijayasenaśūri)
- 2 Ācārya Vijayasena (Teacher of Vastupāla and Tejapāla. The consecration of this temple was performed by him).

3. Maham. Candapa (great great grandfather of Vastupāla-Tejapāla).

4. Maham Cāmpaladevī (wife of Candapa).

Niche II 1 Maham Candaprasāda (son of Candapa)

2. Maham Cāmpaladevī (wife of Candaprasāda)

Niche III 1. Maham. Soma (son of Candaprasāda)

2. Maham. Sītādevī (wife of Soma)

3. Maham Āsana (son of Soma ?)

Niche IV 1. Maham Āsarāja (son of Soma).

2. Maham Kumāradevī (wife of Soma).

Niche V 1 Maham Lūṇiga (son of Āsarāja and elder brother of Vastupāla-Tejapāla).

2 Maham Lūṇādevī (wife of Lūṇiga)

Niche VI 1 Maham Māladeva (another brother of Vastupāla-Tejapāla)

2 Maham Līlādevī (wife of Māladeva).

3 Maham Pratāpadevī (second wife of Māladeva)

Niche VII 1 Maham Vastupāla (brother of Tejapāla) There is a parasol over his head The image, as the inscription shows, was made by Sūtradhāra Varasā

2. Maham Lalitādevī (wife of Vastupāla)

3. Maham Vejaladevī (second wife of Vastupāla)

Niche VIII 1 Maham Tejapāla (brother of Vastupāla and builder of this temple) This sculpture was also fashioned by Sūtradhāra Varasā (Fig 106).

2. Maham Anupamādevī (wife of Tejapāla)

Niche IX 1. Maham. Jitasī (Jaitrasīmha, son of Vastupāla and Lalitādevī).

2 Maham Jetalade (wife of Jaitrasīmha,

3. Maham Jammanade (second wife of Jaitrasīmha).

4 Maham Rūpāde (third wife of Jaitrasīmha).

It is to be noted that the elephant in front of each of these niches was in memory of the male member of the family of Tejapāla figuring in the corresponding niche Thus the first elephant, according to the label on the pedestal, had on it a sculpture of Candapa, on the second rode Candaprasāda, and so on and so forth The sequence, however, is broken in the tenth niche noted below, since the elephant had on it a sculpture of Lāvanyasīmha, son of Tejapāla and Anupamādevī, while the niche has a portrait of Suhadasīmha

Niche X 1 Maham. Suhadasīmha (son of Tejapāla and Suhaḍādevī).

2 Maham Suhadade (wife of Suhadasīmha)

3 Maham Salaṣanāde (second wife of Suhadasīmha)

All these sculptures of the Śrāvakas and Śrāvikaṣ carry garlands of *bakula* flowers and wear various ornaments The Śrāvakas also have a beard and are accompanied by small figures of male and female attendants

In the first niche the Ācāryas are shown carrying *rajoharana* in the left hand, while their other hand is held in *jñānamudrā* The Ācāryas are accompanied by small figures of Jaina monks represented on both sides of their feet

According to the Jaina tradition, Minister Tejapāla erected this temple at a cost of twelve crore fifty three lacs.⁶⁴ The architect of the temple was Śobhanadeva, who was a great artist of his time ⁶⁵

KUMBHARIA

There is a group of five Jaina temples, all built of white marble and facing the north. They are *nirandhāra-prāsādas*, each standing on a lofty *jagatī* which is laid out on no specific plan but on the sloping level surfaces as the contour of the

hills naturally provides Consequently it displays more courses on the front than at the rear (Fig 22) The *jagatī* is composed of hewn blocks of masonry, and its courses are so devised as to form a sort of revetment against the lateral thrust.

The temples are still under worship and are dedicated to Mahāvīra, Śāntinātha, Pārśvanātha, Neminātha and Sambhavanātha. The present dedication, however, seems to be incorrect, for a *Tīrthamālā* of 1442 A D attributes the dedication to Ādinātha, Śāntinātha, Neminātha, Pārśvanātha and Mahāvīra.⁶⁶ There is no doubt about the number of shrines, but in the dedication list the name of Sambhavanātha is replaced by that of Ādinātha. It appears that the central images in some of these temples were changed during later repairs,⁶⁷ without caring for the actual dedication. This was quite likely, for the central images in all these temples are of the subsequent dates.

According to the inscriptions hailing from these temples, there is hardly any doubt regarding the dedication of the temples of Neminātha,⁶⁸ Pārśvanātha⁶⁹ and Mahāvīra.⁷⁰ The dedication of the Mahāvīra and the Pārśvanātha temples is also corroborated by the iconographic testimony. In the Mahāvīra temple this is evident from an image of Siddhāyikā, the Yakṣī of Mahāvīra, facing the *mūlanāyaka* in the sanctum. The image is located in the centre of the architrave supporting the ceiling built just above the stairway leading to the *mukhamandapa*. In the Pārśvanātha temple this is apparent from the remains of a seven-hooded cobra canopy over the *mūlanāyaka* image in the sanctum, from the appearance of the Nāga figures, instead of the usual Vidyādhara, on the points of the *kolas* of the *gūḍhamandapa* dome, and from an image of Padmavatī, the Yakṣī of Pārśvanātha, represented as *lalātabimbā* on the northern door of the *gūḍhamandapa*. The temple of Śāntinātha seems to be originally dedicated to Ādinātha. This is clearly evident from two inscriptions found in the temple, which attribute the dedication to him.⁷¹ This is also supported by the iconographic evidence. The *mukhamandapa* ceiling in front of the *gūḍhamandapa* door contains an image of Cakreśvarī, the Yakṣī of Ādinātha, who is depicted facing the *mūlanāyaka* in the sanctum. Besides, there are two large images of Cakreśvarī and Gomukha (Yakṣa of Ādinātha) depicted in one of the side bays of the *rangamandapa*. The temple of Sambhavanātha does not bear any inscription, but there is little scope for doubt that originally it was dedicated to

Śāntinātha, whose name is recorded in the *Tīrthamālā* referred to above.

MAHAVIRA TEMPLE

On plan it consists of a *mūlaprāsāda*, a *gūḍhamandapa* having entrances on the front and on each side, a *mukhamandapa*, a *rangamandapa* enclosed by eight *devakulikās* on each side and three niches instead of *devakulikās* on either side of its front, and a *balānaka* (Fig 22). The temple is entered through a porch from the front as well as from the lateral sides. The front entrance opens in the *balānaka*, while the lateral entrances are coaxially arranged with the *gūḍhamandapa* doors. The back walls of the niches and the *devakulikās* upto their termination at the lateral entrances form an outer enclosing wall of the temple, while the remaining part of the *jagatī* is surrounded by a *prākāra*, ensuring hence complete seclusion and providing an outer ambulatory to the shrine. Except for those appearing on the sanctum and the *gūḍhamandapa*, the superstructures of all the compartments are now plastered up with white lime.

Mūlaprāsāda

It is *tryaṅga* on plan, comprising *bhadra*, *pratiratha* and *karna*, the *bhadra* being the longest and the *karna* the shortest (Fig 23). The *karna* is broken into three planes and is equilateral, but the *pratiratha* is treated like a slender pilaster. Between the *angas* are *salilāntaras*, which are not carried down to the *pīṭha*. The *salilāntara* between the *karna* and *pratiratha* is reinforced by a minor *konikā*, which also terminates at the *pīṭha*.

In elevation it shows *pīṭha*, *mandovara* and *śikhara*. The *pīṭha* is simple, consisting of a *bhūṭa*, a *jādyakumbha* bearing representations of *cātya*-arch enrichment and half diamond on each *bhadra*, a *karnika* and a *paṭṭikā*. The *mandovara* is divided into three parts, namely *vedibandha*, *janghā* and *varandikā*. The *vedibandha* is also simple, pertaining to a *khura*, a *kumbha* carrying decorations of half diamonds on the body and a narrow plain band on the shoulder, a *kalāṣa*, an *antarapātra*, and a *kapota* embellished with *cātya*-arch pattern. The *janghā*, divided into two registers by a *kirtimukha*-band and

also surmounted by a similar band, is plain, but for the projecting sculptured niches on the *bhadrās*. Crowned by a ribbed awning and a two-course short *udgama*, the niches are now empty. The side faces of the niches are embellished with such devices as criss-cross, lozenge, lotus, stepped diamond and chequer pattern. The *varandikā* consists of a narrow *paṭṭikā*, a *karnikā*, a *padma*, an usual *kapota* and a ribbed eave cornice. Pierced into the *khura* on the west there is a *makara-praṇāla*. Bhandarkar is of opinion that the walls are all modern.⁷⁴ But this is untenable, for the mouldings and their decorative elements are all old pieces.

Separated from the wall by a recessed fillet the *śikhara* (Fig 23) reveals a *tryanga mūlamanjari* marked by five *bhūmi-āmalakas*, an *uromanjari* on each of the four facades, two *śṛṅgas* (one big and one small) over each *karna* and one *śṛṅga* over each *pratisratha*. The *angas* of the *mūlamanjari* terminate at the *skandha*, but the *bhadra* offset goes beyond this and is surmounted by a human face which is quite a late feature. Above the *skandha* the *mūlamanjari* is crowned by a *grīvā*, a large *āmalaka*, a *candrikā*, a smaller *āmalaka*, again a *candrikā*, a *kalāṣa* and a *bījapūraka*. The *dhvajapatākā* is modern, but the *dhvajadhara* depicted on the south facade seems to be old. The *uromanjari*s and the *śṛṅgas* are but the replica of the *mūlamanjari*, only that the *śṛṅgas* are crowned by only one *āmalaka* and a *kalāṣa*, the latter in most cases having disappeared. Between the *śṛṅgas* are seen *gayamundas* and *kāṣas* inset with rosette-marked diamonds. The whole of the *śikhara* is covered with a fine lattice of *castya*-arch device. At the base of the *śikhara*, in each cardinal point, is a *rathikā* containing a Jina image sitting in *dhyānamudrā*. He is flanked on each side by a *kāyotsarga* Jina. These images are framed between segmented circular pilasters and are surmounted by a projected fillet and a two course *udgama* pediment. Owing to the lack of space the northern *rathikā* leans upon the *uromanjari*. The *rathikās* on the east and the north are destroyed and their images gone now.

The doorframe of the sanctum (Fig 25) is of the *trīśākha* variety. It consists of *patraśākhā* decorated with foliate scrolls, three-faceted plain

stambhaśākhā, and *bāhyaśākhā* adorned with lotus petals. At the base of the *śākhās* is a *kāyotsarga* Jina flanked on the inner side by a female carrying water pot and on the outer side by another female with hands held in adoration. The *udumbara* shows a semi-circular projection carved with stemmed lotus in the centre, a projecting *kīrttimukha* spewing creepers on each side of it, and rosette-marked diamonds on either extremity. The *uttaranga* displays a Jina figure on the *lalāṣa* as well as on either end, and the space between them is filled with a row of *Mālādhara*s facing the *lalāṣabimba*, and a sculptural panel containing six figures of *Sarasvatī*, *Cakreśvarī*, *Vajrāṅkusī*, *Vairotyā*, *Ambikā* and *Vajrasrīkhalā*, each having two arms and sitting in *lālītāsana*. In front of the door is a moonstone which consists of an *ardhacandra* tied on both ends with *gagāraka śankha* and lotus stem and flanked in turn by two *talarūpakas* decorated on the front with diamonds.

Inside the sanctum is installed an image of Mahāvīra as *mūlanāyaka* seated in *dhyānamudrā*. Carved in the round the image is not the original one but was installed in V S 1675 (1618 A D) by Vijayadevasūri, apparently replacing the old one. But the moulded pedestal on which the image stands is old, as it bears an inscription of 1118 V S (1061 A D), making the dedication to Vira (Mahāvīra). In the centre of the pedestal is depicted an image of four-armed *lālītāsana* goddess Cakreśvarī. The sanctum also contains two small images of *Ambikā* and *Sarvānubhūti*, both built of black stone. These images seem to have been kept there subsequently.

Gūḍhamandapa

Articulated at the frontal *karna* of the sanctum, the *gūḍhamandapa* is also *tryanga* on plan and shares its *pīṭha* and *mandovara* with the sanctum. Like that of the latter its *karna* is also broken into three planes, but here the *sahīlāntaras* are conspicuous by their absence. It is roofed by a beautiful *samvaranā* (Fig 24) studded with seven rows of *kūṭas* followed alternately by seven rows of fluted bells. At its top is a large bell with a partly preserved *kalāṣa*, and in the cardinal directions are comparatively smaller bells with rampant lions, all being sadly damaged.

At the base of the *sahvaranā*, in each cardinal point, is an ornate double-course *udgama* with a bell in front.

Each of the lateral entrances of the *gūḍhamandapa* is led through a square porch, which is connected with the outer entrance by a colonnaded corridor. Ascended by a flight of three or four steps cut across the *pīṭha* mouldings each porch consists of two pillars and two pilasters supporting an uncarved *samatala* ceiling on a square frame of architraves. The pillars are of the octagonal type. Their base consists of a *khura*, a *kumbha* decorated with half diamonds and a *kalasa*. The shaft is octagonal at the base, sixteen-sided in the middle and circular on the top, the last section being surmounted by a *kīrtimukha*-band. The capital has a round fluted *bharaṇī* of *karnikā* and *padma*, topped by four-armed *kīcaka* brackets. The five-faceted pilasters are similar to the pillars, but their shaft is quite plain and the fluted *bharaṇī* has only the *padma*. The roof has an overhanging corrugated awning. The single-*śākhā* door is quite plain and seems to be a later addition. But the moonstone is an old one. It consists of an *ardhacandra* tied on both ends with *gagāraka* and *śankha* and flanked in turn by a *talarūpaka*.

The front (northern door) of the *gūḍhamandapa* is very ornate (Fig 26). It belongs to the *pañcaśākhā* variety, consisting of *patraśākhā* decorated with lotus scrolls, *rūpaśākhā*, *rūpastambha*, *rūpaśākhā*, and *bāhyaśākhā* carved with two narrow bands of creepers and diamond-and-beads. The lower part of the *śākhās* is occupied by a framed figure of four-armed goddess standing in *tribhanga* posture. She is accompanied on each side by a female *cauri*-bearer, another female carrying water pot stands towards the opening. The goddess on proper right is *Acchuptā*, while that on proper left is *Vairotyā*. Above this the *rūpastambha* displays three successive niches containing figures of four-armed *lalitāsana* goddesses, each flanked on either side by a female attendant appearing on the *rūpaśākhā*. *Vajrasaṅkhalā*, *Mahāmānasī* and an unidentified goddess are depicted on proper right, and an unidentified goddess, *Cakreśvarī* and *Vajrāṅkusī* appear on proper left. The *udumbara* is divided into two registers. The lower register shows four mouldings of *bhūṣṭa*,

jādyakumbha, *karnikā* and *grāsapaṭṭī*, the first of these being concealed by the moonstone. The upper one displays a semi-circular projection decorated with stemmed lotus in the centre, a projecting *kīrtimukha* emanating creepers on either side of it, and a sculptured niche on either extremity. The niche on proper right contains an image of four-armed *lalitāsana* *Sarvānubhūti*, and that on proper left shelters *Ambikā*, also four-armed and sitting in similar attitude. Each deity is flanked on the inner side by two female attendants. The *uttaranga* is also divided into two registers. The lower register shows a *ghatapallava* capital with two recessed angles crowing the three central jambs on either end. The space between the capitals is filled with the band of lotus scrolls carried over here from the *patraśākhā* and a row of *Mālādharas*, both being interrupted in the centre by the *lalātabimba* which represents a four-armed image of male divinity standing in *pratyālīḍha* posture and carrying *vajra* and *ankuśa* in the upper two hands, and *varadamudrā* and fruit in the lower ones. The upper register displays a sculptural panel containing five projecting niches alternating with recesses. The central niche probably contains an image of *Indra* seated in *padmāsana*, with the child *Tirthankara*. The recess to his right represents *Naigamesin* carrying the child *Tirthankara*, while that to his left shows a figure of *gana* carrying *vajraghantā*. The recess to his extreme right depicts a male figure carrying water jar, and that to his extreme left displays a *Mālādharā*. The four other niches contain each a figure of four-armed *lalitāsana* goddess accompanied by two female *cauri*-bearers. The goddesses may be identified with *Naradattā*, *Vajrankuśī*, *Rohini* and *Mānavī*. The moonstone in front of the door is similar to that seen in the sanctum, but here is found only one *talarūpaka*.

The interior of the *gūḍhamandapa* is square. Its wall is reinforced by eight pilasters arranged in an octagon and supporting a domical ceiling on an octagonal frame of architraves. The pilasters are of two kinds. The two near the *garbhagrha* are five-faceted. The base of these pilasters consists of a *khura* and a *kumbha* decorated with half diamonds. The shaft is plain. Their capital consists of a double-course square *bharaṇī* of *karnikā* and *padma*,

surmounted by *kicaka* brackets. The remaining six pilasters are unfaceted. Their base and capital are similar to the faceted pilasters, but in one place the bracket bears a figure of naked women rather than that of *kicaka*. Their shaft has three sections, namely square at the base, octagonal in the middle and circular on the top. The architraves are uncarved. The domical ceiling is of the *sabhāmārga* class and emerges from each pilaster from a square bracket sculptured with a figure of Jina, Ācārya, Gandharva or the like. It is composed of seven circular courses. The first is *karnadardarskā* decorated with lotus petals and surmounted by a band of diamonds and beads. The second is adorned with a band of *kirtimukhas*, it also carries eight projecting brackets of Vidyādhara bearing garlands. The third is *padma* incised with lotus petals and surmounted by a band of diamonds and beads. The fourth and the fifth are *gajatālus*, each surmounted by a band of diamonds and beads and a band of lotus petals. The sixth is an eight-foil *kola*. The seventh is a quatrefoil *kola* scooped out with a circular *kola*. The eight-foil *kola* carries remains of eight mortices which originally probably contained tenons of bracket figures emerging from the Vidyādhara brackets. The four corners left at the base of the dome are uncarved.

There are two large *saparīkara* images of *kāyotsarga* Jinas placed against the south wall. The image on proper right is of Śāntinātha, and that on proper left is of Ajitanātha, both bearing an inscription of 1118 V. S. (1061 A. D.)

Mukhamandapa

It consists of four bays, three extending east-west across the axial line and one, also across the axial line, projecting into the *rangamandapa*. It is landed up from the *rangamandapa* by a flight of five steps cut across the *pīṭha* of the central projecting bay. Below the stairway is a moonstone of the same type as we find in front of the northern door of the *gūḍhamandapa*. Its moulded *pīṭha* consists of two *bhūṭas*, a *jādyakumbha*, a *karṇikā*, an *antarapātra*, a *chādyakī* decorated with *caitya*-arch ornament, and a *grāsapaṭī*. The *pīṭha* of the central projecting bay is treated like a balustrade, which consists of a plain *bhūṭa*, a *rājasenaka* decorated with diam-

ond-and-double volute pattern, a *vedikā* and an *āsanapatta*. The *vedikā* is divided into upright posts alternating with depressed vertical slabs. Below, the upright posts are plain; above, they are decorated with *kirtimukha*, lunate containing lotus or twine pattern, *ghaṭapallava* and volute device. The *dvichādyā āsanapatta* surmounted by a rooflet projects boldly over each post, and it recedes with a *kirtimukha* over each slab. Each balustrade also displays two projecting niches on the *vedikā* portion. Each niche is crowned on the *āsanapatta* proper by an *udgama*, and below, on the *rājasenaka* portion, it carries another smaller *udgama* flanked by two elephants with upraised trunk, or a Gandharva flanking it on the one side and a parrot on the other. The niches contain images of four-armed *lalitāsana* goddesses, of whom Ambikā and Sarasvatī could be identified.

In all there are eight pillars, viz two in the fore part of the central projecting bay, four in a row running east-west, and one each in the south-east and southwest corners. Besides, there are two ornamented pilasters flanking the *gūḍhamandapa* door. The two pillars in the central projecting bay are of the square order, with corners chamfered into three angles. Their base consists of a *khura* bearing *udgama* pattern on the four faces, a *kumbha* carrying images of *lalitāsana* goddesses on the body and the carving of foliage on the shoulder, a *kalasa* incised with rosettes, an *antarapātra*, and a *kapota* carved with *caitya*-arch device. The shaft has four sections, viz square, octagonal, sixteen-sided and circular, the first being the longest and the third the shortest. The square section carries framed figures of four-armed standing Vidyādevī on the four faces and is surmounted by a *ghaṭapallava* motif. The octagonal section depicts eight figures of four-armed *lalitāsana* goddesses. The sixteen-sided section bears sixteen figures of two-armed *lalitāsana* goddesses. The circular section is divided into two halves, the lower showing four *lambanas* and chain-and-bells alternated by indented leaves, and the upper a band of Gandharvas and a band of *kirtimukhas* emitting chains that are secured below by a band of diamonds and beads. The capital displays a double-course round *bharanī* of *karṇikā* and *padma*, crowned by five-armed

double-roll brackets, the side face of each arm of which is adorned with half *kirtimukha*

The remaining six pillars are of the octagonal type. Their base consists of a *khura*, a *kumbha* decorated with half diamonds, a *kalafa*, an *antarapatra* and a *kapota* adorned with *cailya*-arch pattern. The shaft is octagonal at the base, sixteen-sided in the middle and circular on the top. The circular section is clasped by three decorative bands. The first shows hovering male figures, men and women, and pair of monkeys with a common head, or geese, elephants and pair of usual monkeys, or cow, boar, lion and hovering male figures. On some pillars of this belt may also be seen four *lambanas*. The third displays *kirtimukhas* spewing chains. The capital is similar to that of the square pillars.

The two pilasters are five-faceted. Their base and capital are similar to those seen in the octagonal pillars of the *mukhamandapa* itself. The central facet of the shaft bears a framed figure of female musician below and three successive niches containing figures of male dancers above, while the side facets are embellished with *baku'amālās* and lotus petals.

The architraves running across these columns are divided into two fasciae, the lower being ornamented with creepers that issue from the mouth of a *kirtimukha* represented in the centre, and the upper showing *lambanas* and volute pattern. In the centre of their underside is carved in low relief a lotus medallion having two rows of petals. The two fasciae in the ceiling just above the stairway, however, vary in ornamentation. Here the lower belt shows lotus scrolls punctuated with geese, and the upper carries figures of Gandharvas (dancing or making music) and Mālādhara on the three sides, while the fourth, i.e. south side, shows objects of fourteen dreams seen by the Jina mother during conception.

Each bay of the *mukhamandapa* possesses a beautiful ceiling. The ceiling just above the stairway is *ksiptotksipta* of the *padmanābha* variety (Fig. 27). It is slightly rectangular on plan and is raised up by a square frame of sur architraves. The square frame is made by putting two sur architraves across the longer sides. The inner face of the sur-archi-

traves carries images of four-armed *lahiāsana* goddesses with figures of Gandharvas and Vidyādhara in between them on the three sides, while the fourth side, i.e. north side, depicts a four-armed *lahiāsana* image of Siddhāyikā facing the shrine in the centre and *lahiāsana* female figures carrying water pot on her each side. The underside of the sur architraves on the two shorter sides is embellished with lotus scrolls filled with Kinnara, elephant, goose and monkey. The ceiling proper displays four projecting *lūmās* in the four corners and one similar *lūmā* in the centre, a half depressed *lūmā* on each side and a quarter *lūmā* at each end of the corner. All the *lūmās* resemble serrated diamonds and are arranged diagonally. The central projecting *lūmā* is the biggest in the series, consisting of three courses of twelve-foil, eight-foil larger and eight-foil smaller *kolas*, the last one being diagonally placed upon the one just above. In its centre is inserted a staminal tube clasped by one row of petals. Each of the four corner projecting *lūmās* is composed of three courses of eight-foil *kola* each and an usual staminal tube. Each of the half *lūmās* consists of two courses of five-foil and trefoil *kolas*. The quarter *lūmās* are indicated by two foils of *kolas*. The edges of the *kolas* are incised with lotus petals. This is one of the finest ceilings of its kind in India.⁷³

The ceiling near the *gūḍhamandapa* door is a *ksipta* one belonging to the *nabhicchanda* order (Fig. 29). Square on plan it is also raised up by a square frame of sur architraves. The sur architraves are divided into two horizontal belts, the lower being treated as *karnadardarikā*, and the upper showing male and female pitcher-bearers with Gandharvas and Mālādhara. The ceiling proper displays a fine arrangement of nine depressed *lūmās*, namely four full *lūmās* in the four corners, one full *lūmā* in the centre and a quarter *lūmā* at each end of the corner. All the *lūmās* resemble serrated diamonds and are arranged along the two diagonals of the square. The quarter *lūmās* consist each of three-fold (2+1) *kola*, while each of the remaining *lūmās* is made up of three courses of eight-foil, quaterfoil and circular *kolas*. The square frame of the central *lūmā* overlaps on the quarter part of the corner *lūmās* and the foils of *kolas* of these places have been transferred to the sides, so that

there is formed a continuous chain of *colas* all around. The corner of the central *lāmā* and the side space between the corner *lāmās* are filled with pieces of creepers issuing from the mouth of *kīrtti-mukhas*. This considerably enhances the beauty of the ceiling. Like the preceding ceiling the edges of the *colas* here also are decorated with lotus petals. This is one of the handsomest ceilings of the *nābhicchanda* order.

The ceilings in the southeast and southwest corners are alike. Rectangular on plan they are *ksipta mtāna* of the *nābhicchanda* order (Fig 30). Each ceiling is composed of three receding courses, the first being octagonal and the others, circular. The inner face of the octagonal course is relieved with figures of a *kāyotsarga* Jina, *Ācāryas*, *Gandharvas*, *Vidyā-dharas* and elephants with upraised trunks, while it underside depicts a *kīrttimukha* at each corner and a frieze on each of its shorter sides. The frieze represents a procession of warriors on the one side, a *lalitāsana* goddess with worshippers, *śārdūlas* and warriors on the other. The second is an eight-foil *kola*, carrying *kīrttimukhas* on the triangular spaces and *Vidyādhara*s on the points, the edges of *kola* are carved with lotus petals. The third is a quatrefoil *kola* bearing similar decorations as we find in the preceding course. The ceiling is closed up on the top by a circular *kola*.

Placed against the wall of the *gāḍhamandapa* and flanking its northern door are two *khattakas*, now empty, except for the *parikara* carrying an inscription of 1091 A.D. The *triratha* pedestal of each *khattaka* consists of a *khura*, *kumbha* decorated with half diamonds, *kalāśa* and *padma*. The wall is plain and is crowned by a ribbed awning and a double-course *udgama*. In front of each *khattaka* is a scalloped *torana* arch thrown between the pillars of the side bays. The arch issues from the mouth of a *makara* treated as an impost inserted into the pillar and meets in the centre of the underside of the architrave. It is punctuated with a row of *Gandharvas* and carries pendants at the points of cusps and lotus scrolls in between on the lower edge and saw-tooth pattern on the upper.

Raṅgamaṇḍapa

The *raṅgamaṇḍapa*, laid out on the floor of the *jagati*, consists of ten tall, ornate pillars disposed

along the three sides of a square, dividing thus its entire area in a square central nave and the side aisles. Six of these pillars on each side, together with two pillars of the *mukhamandapa* form an octagon and support a shallow but beautifully wrought domical ceiling on an octagonal frame of architraves. Eight of these pillars are of the octagonal type, while the other two are of the square order.

The two square pillars, forming the octagon on the north side, have their corners chamfered into three angles. Each of these pillars consists of four components, viz. pedestal, base, shaft and capital. The pedestal is made up of a *bhutta*, *jāḍyakumbha*, *karnika*, *antarapatra* and a plain *pattikā*. The base consists of a *khura*, *kumbha* carrying a niched *lalitāsana* goddess on each of the four faces, *kalāśa*, *antarapatra*, and *kapota* adorned with *catya*-arch pattern. Like the shaft of the square pillars of the *mukhamandapa*, the shaft of these pillars also is divided into four sections. The square section carries framed figures of two or four-armed male dancers, musicians and *Prathihāras* on the four faces. The octagonal section bears eight figures of two-armed female dancers. The sixteen-sided section is plain. The circular section is divided into three horizontal belts. The lower belt is plain. The middle belt shows four projecting *lambanas* and decoration of chain-and-bells alternating with tassels. The upper one, which is equal to the size of the two combined, carries a band of *kīrttimukhas* spewing pearl chains that are secured below by a band of diamonds and beads. The capital has a double-course round *bharanī* of *karnikā* and *padma*, surmounted by five-armed double-roll brackets bearing a figure of *Kinnar* on the side face of each arm.

The octagonal pillars (Fig 32) are similar to the square ones, but here the *kumbha* of the octagonal base is decorated with half diamonds, and the shaft is octagonal at the base, sixteen-sided in the middle and circular on the top, the last section, separated from the one below by a *kumuda*, alone showing carvings which include, in addition to those seen on the square pillars, a band of *Gandharvas*. Besides, the corner pillars are crowned by four-armed brackets, the side face of each arm of which is adorned with half *kīrttimukha* or creeper,

The architraves are divided into two fasciae. The lower fascia depicts lotus scrolls, which are punctuated with geese and which emanate from the mouth of a *kīrttimukha* represented in the middle. The upper one is decorated with rosette-marked diamonds. The scroll-band near the *mukhamandapa* is replaced by a figural band displaying a *lalitāsana* goddess accompanied on each side by a row of Gandharvas and Vidyādharas. In the centre of their underside is represented a fine lotus medallion with two rows of incurved petals. But the architraves in the four corners formed at the base of the dome are plain, except for a *kīrttimukha* in the middle of the lower belt and a lotus medallion carved in low relief on the underside.

Between the central pair of pillars on each side was originally thrown a *torana*-arch. This is evident from slots left in the centre of the underside of the architraves. Fortunately, one such arch is intact on the east side. Belonging to the cusp *tilaka* variety it emerges from a circular impost inserted in the pillar shaft and meets in the centre of the underside of the architrave. Its each cusp issues from the mouth of a *makara* and ends in a *tilaka*. The cusps are adorned with a row Gandharvas, and their upper surface is edged with saw-tooth pattern. The *tilakas* shelter *lalitāsana* goddesses with attendant figures on both sides and carry circular pendants below and bells above. On the upper edge are also seen Mālādhara.

The domical ceiling (Fig. 31) is of the *sabhāmandāraka* order. It emerges from a square block placed over each pillar forming octagon and sculptured with a *lalitāsana* goddess flanked on each side by a female attendant. The dome is composed of eight circular courses and a circular *padmaśilā*. The inner face of the first course is decorated with a band of *kīrttimukhas*, while its projected underside on the north and south depicts creepers. The second is *harnadardarikā* surmounted by a strip of diamonds. The third is inset with figures of *lalitāsana* goddesses, but in each cardinal point is represented Gajalakṣmī. The fourth is *gajatalu* surmounted by a band of diamonds and beads and a band of lotus petals. The fifth consists of thirty-two-foil *kola* carrying figures of Vidyādhara on the points and of *kīrttimukhas* on the triangular spaces. The sixth, seventh and eighth display twenty-eight, twenty

four and twenty whorls of seven-fold (3+3+1) *kolas* respectively. From the third course project out sixteen bracket figures, fourteen being occupied by four armed Vidyādhara (Fig. 33) and two by Nāgamaśin. Vidyādhara hold knife, lotus, pitcher and musical instrument and are represented in postures typical of the medieval period, this is apparently indicated by the bending of their leg at the back like a ploughshare. The goat-faced Nāgamaśin, located near the *mukhamandapa* and represented in similar posture, hold pitcher in the two upper hands and fly-whisk and lotus in the lower ones. Each of these brackets supports a square block adorned with diamonds. The large *padmaśilā* consists of four courses of twenty, twelve, eight and quatrefoil *kolas*. Between the *kolas* are visible reverse *gajatalu*. In the quatrefoil is inserted a staminal tube clasped by two rows of petals. In each corner of the dome is a large, fine figure of *kīrttimukha* carved in high relief in a border of creepers.

The two bay, located on two sides of the central projecting bay of the *mukhamandapa* contain beautiful *utksipta* ceiling of the *mandāraka* variety (Fig. 28). They are identical in structure as well as in ornamentation. Built on a rectangular plan each ceiling is composed of two courses and a big *lūmā* or *padmaśilā* hanging down in the centre. The first course is formed by an octagonal course set up in a square in the centre and a rectangular panel on each side. The inner face of the octagon is decorated with lotus scrolls filled with figures of geese, while the underside four corners of the square are adorned with *kīrttimukhas*. The underside two panels, in one ceiling, depict two elephants facing each other in the centre, two warriors on their two sides and a horse-rider on either extremity, while in the other they represent some unidentified narratives. The second is circular adorned with *gajatalu*. The *lūmā* consists, from top to bottom, of reverse *gajatalu*, eight-foil *kola*, reverse *gajatalu*, and quatrefoil *kola* edged with leaves. In the centre of the quatrefoil *kola* is inserted a staminal tube clasped by two rows of petals. The architraves enclosing the ceiling show on their two fasciae rosette-marked diamonds, but the lower fascia near the stairway depicts a procession of warriors and an Ācārya with disciples. At times a *kīrttimukha* also appears in

the centre of the lower fascia. The underside of the architraves shows lotus medallions, which are similar to those seen in the *mukhamandapa*.

Each of the side aisles of the *rangamandapa* is covered with seven *samatāla* ceilings, each supported on a rectangular frame of architraves placed across the pillars of the *rangamandapa* and the *mukhamandapa* on the one side and squat pilasters placed right above the corridor pillars of the *devakulikās* on the other. The architraves are similar to those seen at the basal corners of the dome. The ceilings are skilfully relieved with various narratives selected from Jaina mythology, figures in boxes, and images of gods and goddesses. Beginning from the southern end the seven ceilings in the west aisle represent the following scenes:

1. Parents of 24 Tīrthankaras of the past and future ages.
2. Parents of 24 Tīrthankaras of the present Avastarpiṇī *Pañcakalyāṇaka* events (*Cyavana*, *Janma*, *Dikṣā*, *Levalajñāna* and *Nuvāna*) and other incidents of the life of Tīrthankara Pārśvanātha (Fig. 34).
3. *Pañcakalyāṇaka* scenes of Tīrthankara Śāntinātha and Tīrthankara Neminātha. A circular depression in the centre.
4. A procession scene with figures of Gajarāja, Atinandana, Vidyādhara, etc. In the centre of the ceiling are five sculptured niches, each containing a figure of four-armed *lalitāsana* goddess carrying lotuses in the upper hands, and *varad-amudrā* and fruit in the lower ones. They may be identified with Lakṣmī.
5. This ceiling is similar to the preceding one, but here the central niche is replaced by a circular depression. Besides, one niche depicts Yakṣa Mātanga (?) standing in *tribhanga* posture, instead of goddess Lakṣmī.
6. *Pañcakalyāṇakas* of Tīrthankara Mahāvīra, the story of Candanabālā and her severe penance, Caṇḍakausika as a poisonous serpent and his being killed by ants, and some other events connected with the life of Mahāvīra.
7. *Pañcakalyāṇaka* events of Tīrthankara Ṛṣabha-deva. In the centre of the ceiling is a circular

depression. On one side of the depression are Kālī, Vairotyā and Lakṣmī, and on the other side are Gomukha, Ambikā and Yakṣa Brahma-śānti, all having four arms and sitting in *lalitāsana*.

Starting from the southern end the seven ceilings in the east aisle show the following representations:

1. In one scene is seen an Ācārya preaching in front of the monks and the *caturvidhasaṅgha*. At the other place he is shown with *sthāpanā* in front. In another scene he is seated on a pedestal and a disciple is lying down in his front in the act of obeisance. The central space of the ceiling is occupied by six human-couples, the male wearing a beard.
2. In square or rectangular boxes are shown *caurī*-bearers, elephants with drivers, musicians and human-couples, but in one instance we find an image of four-armed *lalitāsana* goddess Sarasvatī and in another, that of Lakṣmī. The boxes are edged with lotus petals and are set up in border of diamonds and beads. At the four corners the border is interrupted by concave-sided lozenges edged with beads. In each quarter of the lozenge is depicted a lotus flower. The figures in boxes are stationed on pedestals carved with lotus stem.
3. In one panel are represented *caurī* bearers, female carrying water vessel, male standing with folded hands, female standing with one of her hands raised in adoration, and trumpeters. On one side of these are depicted three images of Lakṣmī, each having four arms and sitting in *lalitāsana*, while on the other we find a four-armed *lalitāsana* image of Ambikā accompanied by Sarvānubhūti. Another panel depicts an Ācārya preaching in front of the *caturvidhasaṅgha*, at the other place he is delivering religious discourse to the monks. In the centre of the ceiling are shown five human-couples, the male having a beard.
- 4-6. Figures in boxes (Fig. 35). They depict horse-riders, elephants with drivers, pitcher-bearers, dancers and musicians. The fourth and fifth ceilings show, in addition, figures of *caurī*-bearers and seven male dancers in a circle.

7 In one panel are shown female carrying water pot, elephant, *kūyotsarga* Jina, and male with folded hands or carrying fly whisk. In another panel is an Ācārya seated on a chair and a pupil paying homage to him, another Ācārya is depicted worshipping a *sthāpanā*, in which act he is followed by the monks and the *caturvidha-saṃgha*. In the centre of the ceiling are three human-couples and two images of four armed *lalitāsana* goddesses identifiable with Vajrāṅkuṣī and Mānavī.

The nave of the *rangamandapa* towards the north is connected with *balānaka* by three bays, each having a ceiling resting on a square frame of architraves. Of these the two side ceilings are uncarved and belong to the *samatata* class, but the upper fascia of the architraves is decorated with a strip of diamonds. The central ceiling, raised up by a square frame of sur-architraves, is made by cutting off the corners, possessing three tiers of nine slabs. The central slab depicts a full-blown lotus flower having two rows of petals. The architraves are divided into two fasciae, the lower showing creepers that issue from the mouth of a *kīrttimukha* represented in the centre, and the upper the diamonds. The sur-architraves are divided into three horizontal belts, the lower carrying *ardhapadma* pattern, the middle bearing diamonds alternating with lesenes on the north and south sides and lozenges in border of diamonds and beads on the east and west sides, and the upper showing saw-tooth pattern.

Devakulikās

Arranged on the outer flank of the *jagatī*, the *devakulikās* and the niches rest on a platform which has almost the same floor level as we find in case of the sanctum and its two adjoining *mandapas*. They are approached from the *rangamandapa* by a flight of three steps cut all around the platform and are confronted by a colonnaded corridor having one arcade of pillars. Each pair of two pillars and two pilasters (flanking the doors) form a square bay in front of each *devakulikā*. The pillars are simple and belong to the octagonal order. Their base consists of a *khura*, a *kumbha* decorated with half diamonds, and a *karnikā*, the shaft is octagonal at the base, sixteen-sided in the middle and circular on the top, and the capital has a short round *bharanī* of *padma* surmount-

ed by four-armed roll brackets. The five-faceted pilasters are similar to the pillars. Each bay contains a ceiling made by cutting off the corners, comprising three tiers of nine slabs. The entral slab in some ceilings depicts an open crude lotus having two rows of petals. The architraves enclosing the ceilings are divided into two fasciae and are plain, but for a crude lotus medallion carved in low relief in the centre of their underside and occasionally a *kīrttimukha* in the centre of the lower fascia.

The corridor is surmounted towards the *rangamandapa* by an overhanging corrugated eave-cornice and a *kapota*. Supported by the pierced round braces placed right above the corridor pillars there are squat pilasters carrying the architraves of the side aisle of the *rangamandapa*. These squat pilasters are square at the base, then they change into an octagonal and a round section, and finally they are crowned by a capital which is similar to that seen in the corridor pillars. The spaces between these pilasters are filled with horizontal slabs decorated with a band of rosette-marked diamonds and a band of saw-tooth pattern.

In front of the door of each *devakulikā* is a moonstone which corresponds to that seen in the northern door of the *gūḍhamandapa*, with this difference that the decoration of diamonds on the *talavāpaka* is absent here. The door is of the single-*fākhā* variety, decorated with alternate rosette-marked diamonds and beads and flanked on the outer side by a strip of lotus petals. On the lower part of the jamb stands a female carrying water pot in her upraised hand, her other hand being in *katyavalambita*-pose. The *udumbara* shows in a square an inverted crescent having foliage on both ends in the centre and a small lotus medallion on its either side. The *uttaranga* continues the decoration of the jamb and depicts a *padmāsana* Jina in *dhyānamudra* on the *lalāta*.

The two *devakulikās* from the southern end, east wing, however, are ornate. Their door is of the *dvifākhā* variety. It consists of a *patraśākhā* decorated with foliate scrolls and flanked on the outer side by a band carved with lotus petals, and a *fākhā* having the usual carving of diamonds and beads. The *udumbara* shows rosette-marked diamonds on the square central part as well as on the two sides.

The female pitcher-bearer is flanked on the outer side by a male standing with folded hands. The *uttaranga* continues the decorative designs of the jambs and depicts an usual *padmāsana* Jina on the *lalāṭa*. The shaft of the five-faceted pilasters flanking the door carries a standing male figure below and a *kīrtimukha*-band above. Projecting from the sixteen-sided section of the shaft of the octagonal pillars is a *kīcaka*-bracket, which is intact in one instance only.

Each of the six niches stands on a moulded pedestal, which consists of a *jādyakumbha*, *karṇikā*, *antarapātra* and *padma*. On the pedestal are stationed two segmented circular pilasters joined by a lintel. The niche is crowned by a ribbed eave-cornice and an *udgama* pediment.

The *devakulikās* and the niches are dedicated to Tirthankaras, the images of whom have mostly disappeared. Some of these images were brought from Danta and installed during recent years.⁷⁴ In some only pedestal and *parikara* now remain. Some of the pedestals bear inscriptions that are dated later than the date of the temple. This indicates that these images were subsequently kept there.

The exterior wall (Fig. 22) of each *devakulika* as well as niche shows five offsets. The *devakulikās* and the niches are separated from one another by recesses. Horizontally, they are divided into three component parts, viz *vedibandha*, *jaṅgha* and *varaṇḍikā*. The *vedibandha* shows mouldings of *khura*, *kumbha* decorated with half diamonds, *kalāṣa*, *antarapātra*, and *kapota* decorated with *cātya*-arch pattern. The *jaṅgha*, divided into two registers by a plain median band and also topped by a similar band, is plain. The *varaṇḍikā* consists of an usual *kapota* and a ribbed eave-cornice. The fifth *devakulikā* from the southern end is surmounted by a *śikhara* which is now plastered up with lime.

Balāṇaka

It is a square pillared *maṇḍapa* partly jutting out from the outer enclosing wall of the temple (Fig. 22). It rests on the same floor level as do the *devakulikās*, and is enclosed towards the exterior by a wall made up of perforated stone grilles set between the pillars. It consists of twelve pillars

disposed along the four sides of the square and carries a domical ceiling on an octagonal frame of architraves. The pillars are of the octagonal type. Their base consists of a *khura*, *kumbha* decorated with half diamonds, *kalāṣa*, *antarapātra*, and *kapota* carved with *cātya*-arch ornament. The shaft is octagonal at the base, sixteen-sided in the middle and circular on the top, the last section being surmounted by a band of *kīrtimukhas* spewing chains that are fastened below by a band of diamonds and beads. The capital consists of a double-course round *bharanī* of *karṇikā* and *padma*, surmounted by four or five-armed double-roll brackets. The architraves, divided into two fasciae, are plain, but for a lotus medallion in the centre of their underside and a *kīrtimukha* in the centre of the lower fascia. The domical ceiling is composed of ten circular courses. The first is adorned with diamonds. The second is *karnadardarikā* carved with lotus petals. The remaining eight courses consist of *padmas*, each incised with lotus petals. The circular apical stone is relieved with an open lotus flower having three rows of petals and sustaining a crude staminal tube clasped by two rows of petals. The four corners at the base of the dome show each a bold *kīrtimukha* set up in a border of lotus scrolls. The grilles are pierced by different geometrical designs such as cross, square, diamond, *svastika*, four or eight-petalled flower, etc. The *balāṇaka* is over shadowed by a corrugated eave-cornice.

At present there is a stone slab representing the *Aśvābodhasamalīkāviḥārātīrtha*. The panel originally belongs to the Neminātha temple at this site. Half of this panel may still be seen on the south wall of the sanctum of the Neminātha temple. The panel is securely dated to 1281 A. D. by an inscription engraved upon it. A similar panel may also be seen in the Lūnavasahī at Abu.⁷⁵ The *balāṇaka* also preserves a stone plaque representing the mothers of 24 Jinas. This panel appears to be quite a late one. Bhandarkar suggests that the *balāṇaka* is a modern work,⁷⁶ but it is so integrated that it seems to be a part and parcel of the original temple.

Porches

The northern porch is approached by a double flight of steps, each having five steps. The first

leads from the ground to a platform on which it is perched, and the second, accommodated in the porch itself, leads to the *balānaka*. Square on plan the porch rests on a moulded *pīṭha*, which consists of a *bhiṣṭa*, *khura*, *kumbha* decorated with half diamonds, *kalāṣa*, *antarapatra*, *kapota* adorned with *caitya*-arch device, and *padma*. On the *pīṭha* stand two pillars and two pilasters supporting a ceiling on a square frame of architraves. The pillars are of the octagonal type and correspond to those seen in the *balānaka*, but the *kīrtimukhas* in the band surmounting the shaft do not spew chains, and the capital has a fluted *bharanī* and a four-armed *kīcaka* bracket. The five-faceted pilasters are similar to the pillars, but the *kalāṣa* of the base is replaced by a *karṇikā*. The architraves are quite plain. The ceiling is made by cutting off the corners, comprising three tiers of nine stones. The central stone depicts an open lotus having two rows of petals. The lotus is set up in a square bordered by lotus scrolls and having *kīrtimukhas* at the four corners. The porch is shaded by an overhanging corrugated eave-cornice. From each corner of the roof and supported by the eave-cornice emerges an elephant carved wholly in the round.

From the remains of an impost on one pillar and the slot left in the centre of the underside of the architrave it appears that originally there was a *torana*-arch thrown between the pillars.

The door leading to the *balānaka* is of the single-*śākhā* variety. It is decorated with foliate scrolls and is flanked on the outer side by a band of lotus petals. At the base of the jamb stands a female carrying water pot. The *udumbara* shows a semi-circular projection carved with stemmed lotus in the centre, a projecting *kīrtimukha* on each side of it, and rosette-marked diamonds on either extremity. The *uttaranga* continues the decoration of the jamb and depicts a *padmāsana* Jina in *dhyānamudrā* on the *lalāṭa*. In front of the door is a moonstone which consists of an *ardhacandra* tied on either end with *śankha* and *gagāraka*. Below the stairway can be seen a similar moonstone resting on the platform.

The western porch is similar on plan and in design to the northern one, but here the platform

is absent, and it is ascended by only one flight of steps comprising nine treads. Besides, the *antarapatra* of the *pīṭha* is wider and decorated with diamonds, the base of the pillars and pilasters is made up of only a *khura*, *kumbha* decorated with half diamonds, and *kalāṣa*, the *bharanī* is unfluted and the brackets are carried by *kīcakas* and *kīrtimukhas*, the moonstone is absent, probably it has been removed during later times, the architraves carry lotus medallions in the centre of their underside, each having one row of petals and a pistil, the *udumbara* shows stemmed lotus with geese on the central projection, but the diamonds on its two sides are absent, and the *lalāṭa* depicts a four-armed *lalitāsana* image of Lakṣmī.

The eastern porch, similar on plan to the other porches, rests on a wide platform which fills up the space between this temple and the Pārśvanātha temple situated beside it on the east. The pilasters and ceiling are similar to those seen in the western porch, but here the circular section of the shaft carries one more band of *kīrtimukhas*, and the brackets of the columns carry only *kīcakas*. The door is of the *triśākhā* type, consisting of *patraśākhā* carved with creepers, *stambhaśākhā*, and *bahyaśākhā* decorated with lotus petals. The *stambhaśākhā* is octagonal at the base, sixteen-sided in the middle and circular on the top, the last section bearing four decorative bands of scrolls, diamonds alternated by beads, beaded garlands, and *kīrtimukhas*. The *stambhaśākhā* is flanked on each side by a *bakulamālā*. The lower part of the *śākhās* is occupied by a standing female figure with her hands hanging on the sides, she is accompanied on the outer side by a female attendant and on the inner side by another female carrying conch-shell. The *udumbara* shows a semi-circular projection carved with stemmed lotus filled with geese in the centre and a small lotus medallion on its either side. The jambs are surmounted on the *uttaranga* proper by a round capital consisting of *karnikā* and *padma*. The space between the capitals is filled with the creeper-band carried over here from the *patraśākhā* and a band of *Mālādhara*s, both being interrupted in the centre by two hovering figures carrying a miniature shrine. The overdoor depicts a figure of *padmāsana* Jina in *dhyānamudrā* in the centre as well as on

either end, and the space in between them is filled with niched *lalitāsana* goddesses alternating with images of *kāyotsarga* Jinas. The execution of the entire door is crude. It stands apart from the other doors of the temple and appears to be added later.

The corridor between the lateral doors of the *gūḍhamandapa* and the outer entrances is covered with *samatala vitānas*, and its roof towards the court or southern side has a corrugated eave-cornice. Two of the ceilings located near the eastern entrance are relieved with an open lotus flower having three rows of petals and a pistil. The flower is set up in a border of diamonds and beads and is flanked on the two sides by a foliate scroll-band. The other ceilings are uncarved. Near the western entrance is a stone slab depicting the mothers of 24 Tirthankaras. A similar panel has already been noticed in the *balānaka*.

Near the eastern entrance of the temple is laid out a small chapel with a *samvaranī* roof. It is entered from all the four sides, but the eastern entrance has been closed now. The southern entrance is approached through a porch which has similar pillars, pilasters and ceiling as are noticed in the western porch. In front of the door is a moonstone which is similar to that seen in the *devakulikās*. The doors are like that found in the northern porch, but the jamb here is also flanked by a band of diamonds and beads, and the *lalātā-bimba* depicts an image of Cakreśvarī. The *samvaranā* is composed of seven successive tiers of *kūṭas* and is surmounted on the top by a fluted bell with *kalāṣa* and *bijapūraka*. At the base of the *samvaranā*, in each cardinal point, is a double course *udgama* pediment. Inside the chapel is a solid structure in yellow marble of Samavasarana scene. Circular in shape and consisting of three fortifications shown one above the other, it rests on a moulded pedestal and is surmounted by a quadruple (the images of Jinas having disappeared) placed under a miniature shrine. Outside the eastern entrance of this chapel is a beautiful loose *torana* bearing an inscription of 1166 A. D.

There are some modern cells built against the western wall of the *prākāra*. These are now used as godown,

ŚĀNTINĀTHA TEMPLE

Situated to the north of the Mahāvīra temple, the temple of Śāntinātha is a complete Caturvimsatī Jinālaya. The plan and the general arrangement of this temple are similar to the Mahāvīra temple, but here the *balānaka* is absent, and the niches on the front of the *raṅgamandapa* are eight in number and they are screened by a double arcade of pillars.

Mūlaprāsāda

It is *tryanga* on plan consisting of *bhadra*, *pratiratha* and *karna*, the *bhadra* being the longest and the *pratiratha* the shortest. The *pīṭha* consists of a *bhitṭa*, *jādyakumbha*, *karnikā* and *paṭṭikā*. The *vedibandha* comprises *khura*, *kumbha*, *kalāṣa*, *antarapatra*, and *kapota* decorated with *cāitya* arch ornament. The *janghā*, divided into two registers by a plain band and also surmounted by a similar band, is plain, except for sculptured niches containing images of *padmāsana* Jinas in *dhyānamudrā* on the *bhadrās*. The *varandikā* consists of two *kapotas* and a ribbed eave cornice. The *mandovara* has considerably suffered from restoration and the *bhadra* niches containing Jinas are all modern.

There is a *pranāla* pierced into the *khura* on the east side, but the *pranāla* member has disappeared.

The *śikhara* (Figs 36-37), rising from a *prahāra* made up of a recessed fillet and a *padma*, reveals a *tryanga mūlamanjari* marked by seven *bhūmi-āmalakas*, an *uromanjari* and a *rathikā* along each *bhadra*, one *śṛṅga* over each *pratiratha*, and two *śṛṅgas* (one big and one small) over each *karna*. The *angas* of the *mūlamanjari* terminate at the *skandha* which is indicated by a plain band, but the *bhadrās* extend to the *grīrā* which is crowned by a large *āmalaka* clasped by fillet, a *candrikā*, a smaller *āmalaka*, a *kalāṣa* and a *bijapūraka*. The *dhvajapatākā* is modern but the *dhvajādhara* seems to be old. The *uromanjaris* are but the replica of the *mūlamanjari*, but they are divided only into five stages of *bhūmi-āmalakas*. The *śṛṅgas* are also similar to the *mūlamanjari*, but they are marked by five *bhūmi-āmalakas* and bear only one *āmalaka* as their crowning member. Between the *śṛṅgas* are placed *gajamundās*. The entire *śikhara* is covered by a fret-work of complicated *cāitya*-arch pattern. The *rathikās*, flanked on each side by an incipient balcony model

and surmounted by an *udgama*, contain images of four-armed *lalitāsana* goddesses accompanied on either side by a male *caurī*-bearer. The goddess in the eastern *rathikā* is Cakreśvarī, while that in the eastern *rathikā* is Ambikā. The objects held by the goddess in the southern *rathikā* are mutilated, and hence she could not be identified. The northern *rathikā* is empty.

The door of the sanctum has a moonstone in its front, which consists of an *ardhacandra* tied at both ends with *gagāraka*, *śankha* and lotus stem. The single-*śākhā* doorframe consists of *patraśākhā* bearing incision of creepers and surrounded by a strip of lotus petals and a band of diamonds and beads. At the lower part of the jambs stand the river goddesses, Gangā on proper right and Yamunā on proper left, both carrying a water jar. This is a rare representation in the Jaina temples of Gujarat. The *udumbara* shows a square projection depicting stemmed lotus in an inverted crescent in the centre, a female carrying water pot and a projecting *kīrtti-mukha* on each side of it, and two females with one of their hands raised in adoration on either extremity. The *uttaranga* continues the decoration of the *śākhā* and depicts a *padmāsana* Jina in *dhyānamudrā* on the *lalāta*.

Inside the sanctum is installed an image of Śāntinātha sitting in *dhyānamudrā* on a short pedestal supported by another high pedestal. The image, carved in the round, appears to be a late one, and the short pedestal seems to be originally placed in the Mahāvīra temple and brought here by mistake during repairs of the temple. This is apparently known from an inscription of V S 13-4 engraved upon the pedestal, which attributes it to the temple of Mahāvīra.⁷⁷ The high pedestal showing mouldings of *bhūta*, *jādyakumbha*, *dado*, *padma* and fillet appears to be original.

Gūḍhamaṇḍapa

Articulated at the frontal *karna* of the *mūlaprāsāda* it is *dvyaṅga* on plan, comprising *bhadra* and *karna*. It shares its *pīṭha* and *mandovara* with the *mūlaprāsāda*, and has a *śamvaranā* roof studded with six rows of bells and surmounted on top by a large bell with *kalāṣa* and *bīṣapūraka*. All the bells are unfluted, and their workmanship is very poor,

Square on plan each of the lateral porches is landed up by a flight of three steps. The western porch consists of two pillars and two pilasters supporting a ceiling on a square frame of architraves. The pillars are of the octagonal type. Their base is composed of a *khura*, *kumbha* decorated with half diamonds, and *kalāṣa*; the shaft is octagonal at the base, sixteen-sided in the middle and circular on the top, and the capital has a double-course round *bharanī* of *karnikā* and *padma*, surmounted by four-armed brackets carried by *kīcakas*. The five-faceted pilasters are similar to the pillars, but the *bharanī* shows only the *padma* and the brackets are of the roll type. Made by cutting off the corners the ceiling consists of three tiers of nine slabs, the central slab being relieved with an open lotus comprising two rows of petals, a circle filled with twine pattern, and a pistil. The architraves are plain. The roof, now plastered up, has a corrugated cave-cornice overhanging the architraves. The single-*śākhā* door is decorated with foliate scrolls and is flanked on the outer side by a band of lotus petals. On the lower part of the jamb stands a female carrying water pot. The *udumbara* shows a round projection carved with stemmed lotus filled with geese in the centre, a projecting *kīrtti-mukha* on each side of it, and diamonds on either extremity. The *uttaranga* continues the decorations of the *śākhā* and depicts a two armed *lalitāsana* male figure playing *vīṇā* on the *lalāta*. In front of the door is a moonstone consisting of an *ardhacandra* tied at both ends with *gagāraka*, *śankha* and lotus stem.

The eastern porch is similar to the western one, but here the brackets of the pilasters carry *kīcukas*, the circular section of the pillar-shaft has a projecting bracket shaped into an elephant facing towards inner side, and the *lalātabimba* depicts a flute-player.

The northern door is ornate. It is of the *dvī-śākhā* variety. The inner *śākhā* carries lotus scrolls punctuated with elephant, goose, dancer, etc., and is flanked on the outer side by a band of lotus petals and a band of diamonds and beads. The outer *śākhā* is decorated with creepers. At the base of the *śākhā* stands a female carrying water pot; she is flanked on the outer side by a male figure,

The *udumbara* is divided into two registers, the lower showing mouldings of *khura*, *jādyakumbha* and *karnikā*, and the upper a semi-circular projection carved with stemmed lotus in the centre, a projecting *kīrtimukha* on each side of it, and a sculptured niche on either extremity. The niches depict a four-armed *lalitāsana* image of Sarvānubhūti on proper right and of Ambikā on proper left, both being accompanied on the inner side by a female *cauri*-bearer and a flute-player. The *uttaraṅga* continues the decorative bands of the *śākhās* and depicts a *padmāsana* Jina in *dhyānamudrā* on the *lalāṭa*. Above the *uttaraṅga* is a relief panel containing eight auspicious Jaina symbols called *aṣṭamaṅgalaka*. The *aṣṭamaṅgalaka* is a rare depiction in the Jaina temples of our period. In front of the door is a moonstone which consists of an *ardhacandra* tied at both ends with *gagāraka*, *śankha* and lotus stem and flanked in turn by a *talarūpaka*.

The interior of the *gūḍhamandapa* is square and shows an octagonal arrangement of eight pilasters, supporting a domical ceiling on an octagonal frame of architraves. The base of the pilasters consists of a *bhūṭa* and a *kumuda*, their shaft is square at the base, octagonal in the middle and circular on the top, and their capital has a short round *bharanī* of *padma*, surmounted by roll-brackets. The architraves are plain. The domical ceiling, commenced from each pilaster by a square block inset with rosette-marked diamond, is composed of six circular courses. The first four are *padmas*, each ornamented with lotus petals and surmounted by a band of diamonds and beads. The fifth is an eight-foil *kola* carrying *kīrtimukhas* on the triangular spaces. The sixth is a quatrefoil *kola*, also carrying *kīrtimukhas* on the triangular spaces. The dome is closed up by a circular *kola*. The four corners at the base of the dome are plain.

Mukhamandapa

Rectangular on plan it is divided into six bays and is landed up from the *raṅgamandapa* by a flight of five steps cut into the central bay towards the *raṅgamandapa* (Fig 38). Below the stair is a moonstone of the same kind as we find in the northern door of the *gūḍhamandapa*. The *pīṭha* on the two lateral sides carries mouldings of two *bhūṭas*—the

lower being plain and the upper showing a band of diamonds and beads—, a minor *karnikā*, fillet, *jādyakumbha*, *karnikā*, *antarapātra* decorated with diamonds, *chādyakī* teeming with *caitya*-arch pattern, and *grāsapaṭṭī*. The front (northern face) of the *pīṭha*, however, is treated like an ornamental balustrade (Fig 39). It consists of a *bhūṭa*, a *rājasenaka* decorated with diamond-and-double volute pattern, a *vedikā* and an *āsanapāṭṭa*. The *vedikā* is divided into upright posts alternating with depressed vertical slabs. Below, the posts are plain, while above, they show a *kīrtimukha*, goose, dancer, lion or creeper in roundel, a *ghatapallava*, and volute pattern. The slabs show foliate scrolls, lotus scrolls or creepers. The *dvichādyā āsanapāṭṭa* with a bell rooflet projects boldly over each post, and it recedes with a *kīrtimukha* over each slab. The balustrade on each side of the staircase carries two projecting sculptured niches on the *vedikā*. Each niche is surmounted on the *āsanapāṭṭa* proper by an *udgama*, and below it on the *rājasenaka* is another smaller *udgama* flanked by two elephants carrying male pitcher-bearers on their back. The niches contain images of four-armed *lalitāsana* gods and goddesses. The two niches on proper right shelter Sarvānubhūti and Acchupṭā, but the objects held by the god and the goddess on proper left are mutilated, and hence their identification could not be possible.

The *mukhamandapa* consists of ten ornate pillars, eight running east-west in two lines of four each, and one each placed in the southeast and southwest corners. Besides, there are two ornamental pilasters flanking the *gūḍhamandapa* door and disposed in alignment with the corner pillars. The four pillars in the front row are of the square order with corners chamfered into three angles. Their base consists of a *khura*, *kumbha* carrying images of four-armed *lalitāsana* goddesses in niches, *kalāśa*, *antarapātra*, and *kapota* decorated with *caitya*-arch pattern. The shaft has four sections, viz square, octagonal, sixteen-sided and circular. The square section is the longest one, the circular is next in length, and the sixteen-sided is the shortest one. The square section of the shaft carries framed figures of four-armed standing Vidyādevīs on the four faces. The octagonal section bears eight figures of four-armed *lalitāsana* goddesses. The

sixteen-sided section has sixteen figures of four-armed *lalitāsana* goddesses on the two central pillars and a band of Gandharvas on the extreme ones. The circular section is divided into two halves, the lower showing four projecting pendants and decorations of chain-and-bells alternating with tassels, and the upper bearing a band of *kīrtimukhas* emitting chains that are clasped below by a band of rosette-marked diamonds and beads. The capital has a double-course round *bharanī* of *karnikā* and *padma*, surmounted by four or five-armed double-roll brackets, the side face of each bracket of which is carved with creepers.

The remaining six pillars are of the octagonal type. Their base and capital carry similar mouldings and decorative elements as are noticed in the square pillars, with this difference that the *kumbha* of the base shows half diamonds on each of its eight facets. The shaft is octagonal at the base, sixteen-sided in the middle and circular on the top. The circular section displays four projecting *lambanas* below and is surmounted above by a band of *kīrtimukhas* spewing chains that are clasped below by a band of rosette-marked diamonds and beads. The two pillars near the *gūḍhamandapa* door carry two additional belts above the sixteen-sided section. The lower of these belts shows eight figures of four-armed *lalitāsana* goddesses, and the upper has four or eight figures of four-armed *lalitāsana* Sarvānubhūti, but the *lambanas* in one instance are conspicuous by their absence.

The five-faceted pilasters have similar base and capital as we find in case of the square pillars, but here the *antarapatra* and the *kapota* of the base are absent and the side face of the brackets bears a Kinnara. Below, the shaft is occupied by a framed figure of four armed standing goddess accompanied on each side by a female *cauri*-bearer and a female carrying water pot. The goddesses on proper right and left are identifiable with Acchuptā and Vairotyā respectively. Above, the shaft displays three successive niches containing images of four-armed *lalitāsana* goddesses, each being attended upon either side by two female *cauri*-bearers. The goddesses on proper right are identifiable with Mahākālī, Vajrāṅkusī and Mahāmānāsī, and those on proper left may be identified with Vajrasṅk-

halā, Kālī and Prajāpti. The shaft is surmounted by a *ghatapallava*.

The architraves running across the columns are divided into two fasciae. The lower fascia displays lotus scrolls punctuated with geese and issuing from the mouth of a *kīrtimukha* represented in the middle. The upper one is decorated with diamonds. In the centre of the underside of the architrave is carved in low relief a lotus medallion comprising two rows of petals. From the slots left in the centre of the medallions of the architraves placed across the front row of pillars it appears that originally there were *torana*-arches thrown between the pillars.

Each bay contains an ornate ceiling. The ceilings in the southwest and southeast corners are alike. Square on plan it is a small domical ceiling consisting of four circular courses and a short *padma-filā*. The first course represents *kīrtimukhas* on the inner face and a Kinnara couple with creepers issuing from their navel at each corner on the underside. The second is *karnadardarikā*. The third and fourth consist of an eight-foil larger *kola* and an eight-foil smaller *kola* respectively, having *kīrtimukhas* on their triangular spaces. The *padma-filā* consists of a reverse *gajātālu*, an eight-pointed quatrefoil *kola* and a staminal tube clasped by two rows of petals. The ceiling is raised up by a square frame of four rectangular slabs. The slabs are divided into two horizontal belts, the lower showing balcony medels and the upper bearing *ardhapadma* enrichment in pearl festoons, with pair of geese flanking the loops.

The ceilings in the northeast and northwest corners are also similar to each other. Rectangular on plan each ceiling consists of three circular courses and a circular *padma-filā*. The inner face of the first course is decorated with intersecting garland loops, while its underside represents two elephants lustrating a lotus plant at each corner and five warriors occupying the spaces between them on the two shorter sides. The second is *karnadardarikā*. The third is *gajātālu* surmounted by a band of diamonds and beads. The *padma-filā* begins with a reverse *gajātālu*, then it is occupied by an eight-foil pointed *kola*, and finally comes a reverse *gajātālu* sustaining a staminal tube clasped by four rows of petals. The staminal tube in one

ceiling has disappeared. The ceiling is raised up by a rectangular frame of sur-architraves decorated with lotus scrolls carrying figures of human-couple, Kinnara-couple, Gandharva, elephant, *makara*, pair of geese, and man seated on *makara*

The ceiling just above the stairway is square on plan. It is an *utkṛipta* ceiling of the *mandāraka* order (Fig 40). It consists of three circular courses and a large pendant or *padmaśilā*. The inner face of the first course is decorated with *campaka* flowers, while its underside on the four corners carries images of four-armed *lalitāsana* goddesses identifiable with Rohini, Sarasvatī, Gakresvarī and Vairotyā,⁷⁸ each flanked on either side by a Kinnar. The second is *karnadardarikā*. The third is decorated with geese. The *padmaśilā* consists of four courses of twelve-foil, eight-foil, six-foil and quatrefoil pointed *kolar*, and a flower bud appearing on its tip. The first of these courses is set up in normal *gajātālu*, while the others are edged with reverse *gajātālus*. The ceiling is raised up by a square frame of sur-architraves inset with projecting sculptured niches alternated by recesses. The niches contain figures of female dancers and musicians, while the recesses depict male dancers and musicians.

The ceiling near the *gūḍhamandapa* door is similar in structure and ornamentation to the preceding one, but it is shorter and slightly rectangular on plan and shows on the underside of the first course four images of four-armed *lalitāsana* *dīkṣālas*, viz Agni, Kubera, Yama and Nirrti, on the four corners, and a frieze representing Mālādharas, musicians and dancers in the spaces between them on the two shorter sides.

There are two ornamented *khattakas* flanking the door of the *gūḍhamandapa*. Each of them stands on a *pañcaratha* pedestal decorated with mouldings of *bhitta*, *jādyakumbha*, *karnika*, *antarapatra* adorned with diamonds, and *kapota* embellished with *caitya*-arch ornament, and is crowned by a bell roof with *rathikā* on front containing an image of four-armed *lalitāsana* goddess Vajrāṅkuśī accompanied on each side by a female pitcher-bearer. On the pedestal of each *khattaka* are placed two ornate pillaretes joined on the top by a lintel supporting an overhanging

ribbed eave-cornice, the intrados of which depicts three lotus medallions, each comprising two rows of petals and enclosed in a square bordered by diamonds and beads. Both the *khattakas* are now empty.

Raṅgamandapa

It consists of eight ornate pillars disposed along the three sides of the square central nave (Fig 41), while its fourth side (rear side) is shared by the *mukhamandapa*. Six of these pillars, namely two central pillars on each side, along with the middle pair of pillars of the *mukhamandapa*, form an octagon and support the domical ceiling on an octagonal frame of architraves. Two central pillars on the north are of the square variety and correspond to the square pillars of the *mukhamandapa*, but here the shaft carries a band of lotus scrolls, punctuated with geese, above the sixteen-sided section. Besides, the framed figures at the base of the shaft depict two or four-armed male dancers and musicians, and the sixteen-sided section is plain. The remaining six pillars are of the octagonal type and correspond to the octagonal pillars of the *mukhamandapa*, but here the *lambanas* on the round section of the shaft are conspicuous by their absence and the side faces of the brackets are plain.

All the *raṅgamandapa* pillars have four-armed brackets, and to give an additional height to the roof they are provided with *uccālakas*. The *uccālakas* have a square base. Their shaft consists of a short octagonal section and a long circular section, the latter being surmounted by a band of *kīrtimukhas* spewing chains that are clasped below by a band of diamonds and beads. Their capital consists of a double-course round *bharanī* of *karnikā* and *padma*, surmounted by four-armed double roll brackets.

The architraves supporting the dome are similar to those seen in the *mukhamandapa*, with this difference that here the lower fascia shows creepers. But the architraves enclosing the four corners at the base of the dome are plain, but for a *kīrtimukha* carved in the centre of the lower belt and a lotus medallion represented in the centre of their underside.

There is a beautiful *torana*-arch (Fig 42) between the central pair of pillars on the west side.

Belonging to the cusp-*tilaka* variety it springs from the side brackets of the lower capital and meets in the centre of the underside of the architrave. Each cusp of the arch issues from the mouth of a *makara* and ends in a *tilaka*. The cusps are bedecked with figures of Gandharvas, while the *tilakas* are inset with images of four-armed *lalitāsana* goddesses. The underside of the cusps is decorated with lotus stalks and *bakulamālā*, and their upper surface displays a line of geese and *Mālādhara*s at intervals. From the slots left in the centre of the underside of the architrave it appears that originally the *torana* arches were also thrown between the central pair of pillars on the east and west sides.

Each of the eight square blocks introducing the dome is inset with an image of four-armed *lalitāsana* goddess accompanied by two female attendants, one on each side. The domical ceiling (Fig 43) belonging to the *sabhāmandāraka* variety consists of eight circular courses and a circular *padmatilā*. The first depicts images of four-armed *lalitāsana* goddesses in projecting niches and rosette-marked diamonds in alternate recesses. The second is *karṇadardarikā* surmounted by a band of diamonds. The third is decorated with rosette-marked diamonds. The fourth is *gajātālū* surmounted by a band of diamonds and beads. The fifth and the sixth consist of twenty-eight-foil and twenty-four-foil *kolas* respectively. The seventh has twenty whorls of four-fold (3+1) *kola*. The eighth comprises sixteen whorls of four-fold (3+1) *kola*. The *kolas* in all the four courses bear figures of *Vidyādhara*s on the points. From the third and fourth courses project out sixteen bracket figures of four-armed *Vidyādhara*s holding lotuses, musical instruments and pitchers. Each of these brackets supports a square block inset with an image of four-armed *lalitāsana* goddess accompanied on each side by a female attendant. The *padmatilā* displays three courses of twelve-foil, eight-foil and quatrefoil *kolas* with reverse *gajātālū*s in between. In the quatrefoil *kola*, edged with leaves, is inserted a long staminal tube clasped by a band of dancers and musicians and carrying an unblossomed part on its tip. At each corner of the dome is a large *kīrtimukha* shown in high relief in a border of cree-

pers. In order to maintain the circularity of the dome there are formed projections on the north and south, the soffit of which is elegantly carved with winding creepers.

As is noticed in the Mahāvīra temple, each of the side aisles of the *rangamaṇḍapa* is covered by seven *samātala* ceilings, each supported on a rectangular frame of architraves placed over the pillars. The architraves, divided into two fasciae, are plain, but for a *kīrtimukha* appearing in the centre of the lower fascia and a lotus medallion carved in low relief in the centre of their underside. Barring the uncarved southernmost ceiling in each aisle, all the ceilings are relieved with various narratives selected from Jaina mythology, figures in boxes, and images of gods and goddesses.

Beginning from the southern end the six ceilings in the west aisle represent the following scenes:

- 1 Twenty-four male figures sitting in *lalitāsana*. The legends engraved upon them include the names of Sudarśana, Sanatkumāra, Draviḍarāja, etc.
- 2 *Pañcakalyāṇakas* and other episodes of Tirthankara Neminātha. A large circular depression in the centre.
- 3 Samavasaraṇa and other incidents of some unidentified Jina (Fig 45).
- 4 *Pañcakalyāṇakas* and other anecdotes related to the life of Tirthankara Mahāvīra. The Śāsanadevatās of Mahāvīra, Mātanga and Siddhāyikā, are also represented.
- 5 *Pañcakalyāṇakas* of Tirthankara Śāntinātha. Megharatha is depicted as weighing his body against the peḍion for saving the latter's life.
- 6 *Pañcakalyāṇakas* of Tirthankara Ādinātha. The fight between Bharata and Bāhubali, the sons of Ādinātha. In the centre of the ceiling are carved in high relief two large, four-armed, *lalitāsana* images of Gomukha and Cakreśvarī, the Śāsanadevatās of Ādinātha. Gomukha is attended upon either side by a bull-faced male *caurī*-bearer, while Cakreśvarī is accompanied on each side by a female *caurī* bearer.

Commencing from the southern end the six ceilings in the east aisle depict the following scenes

1. *Pañcakalyāṇakas* of Tirthaṅkara Pārśvanātha Parents of twenty-four Tirthaṅkaras
- 2 This ceiling is divided into three panels The side ones are rectangular, representing female figures carrying fly-whisk, pitcher, or hands just raised in adoration The central panel is square and is divided into three concentric circles. The outer circle betrays a sixteen-petalled lotus flower occupied by a complete set of sixteen figures of four-armed *lalitāsana* Vidyādevīs (fig 44), the middle circle contains male figures carrying water pot, and the central circle depicts a *sapaṇikara* image of Tirthaṅkara Pārśvanātha sitting in *padmāsana* with hands held in *dhyānamudrā* The Tirthaṅkara image is displayed against the background of a full-blown lotus flower with incurved petals alternating with buds At each corner of the square are two elephants facing each other
- 3 This ceiling shows three rectangular panels disposed one within the other The outer panel contains male figures making dance or carrying water pot, or hands just raised in adoration or held in *añjalimudra* The middle panel depicts an Ācārya preaching in front of the *caturvidha-saṃgha*, at another place he is delivering religious injunctions to the monks and Śrāvakas. The central panel has four human-couples, the male wearing a beard
- 4 Male dancer, musician, *caurī*-bearer, Mālādhara, pitcher-bearer and elephant in boxes In the centre of the ceiling are two small images of four-armed *lalitāsana* Gomukha and Sarasvatī
5. It is similar to No. 3, but here is found only one Ācārya, and the two of the human-couples are replaced by *lalitāsana* goddesses
6. In boxes are represented elephants with drivers, horse-riders, male dancers and musicians, and males carrying pitcher or hands just raised in adoration.

On the north, the space between the nave and the corridor is covered by three uncarved *samatala* ceilings.

Devakulikā

The pillars of the *devakulikās* are of the octagonal variety Their base consists of a *khura*, a *kumbha* decorated with half diamonds, and a *karnikā* The shaft is octagonal at the base, sixteen-sided in the middle and circular on the top. The capital has a short round *bharanī* of *padma*, surmounted by four-armed roll-brackets. The five-faceted pilasters correspond to the pillars, but the capital at some places carries *kīcaka* brackets Two of the pillars near the northern entrance also carry *kīcaka* brackets, and their shaft is surmounted by a *kīrti-mukha*-band Each bay of the corridor contains a ceiling made by cutting off the corners Each ceiling is made up of three tiers of nine stones, the central stone being relieved with a full-blown lotus flower consisting of two rows of petals and a central small circle marked with twine pattern Occasionally the lotus is set up in a square bordered by lotus scrolls The architraves supporting the ceilings are plain

The corridor is surmounted towards the *raṅga-maṇḍapa* by an overhanging corrugated eave-cornice and a *kapota* Supported by the *kapota* and the pierced round braces placed right above the corridor pillars are squat pilasters supporting the ceilings of the aisles of the *raṅgamandapa*. These squat pilasters have a square base, their shaft is octagonal below and circular above, and their capitals are similar to those seen in the corridor pillars The space between these pilasters is filled with horizontal slabs adorned with a band of rosette-marked diamonds and a band of saw-tooth pattern

The doorframe of the *devakulikās* is of the single-*śākhā* variety decorated with scrolls or a band of diamonds and beads The *śākhā* in each case is flanked on the outer side by a strip of lotus petals On the lower part of the *śākhā* stands a female carrying water jar, she is accompanied on the outer side by a male standing with folded hands The *udumbara* shows in a square an inverted crescent having foliage on both ends in the centre and a small lotus medallion on its each side. The *uttaranga* continues the decorations of the *śākhā* but is interrupted in the centre by the *lalāṭabimba* which depicts a *padmāsana* Jina in *dhyānamudrā*. In front

of the door of each *devakulikā* is a moonstone which consists of an *ardhacandra* tied at both ends with *gagāraka* and *ṣaṅkha*

Each of the eight niches stands on a moulded pedestal which consists of a *khura*, *kumbha* decorated with half diamonds, *antarapatra* and *padma*. Its wall on the front shows two segmented circular pilasters joined above by a lintel. It is surmounted by a ribbed eave-cornice and an *udgama*

The *devakulikās* and the niches are dedicated to Tīrthankaras, the images of whom are mostly gone. All these images were installed not at one time but from time to time, as the inscriptions engraved upon their pedestals vary in dates

A niche of recent date is also built towards the southern end of the corridor

The exterior walls of the *devakulikās* and the niches are similar to those found in the Mahāvīra temple

Porches

The northern porch is approached from the ground by a double flight of steps, each comprising five steps. The first flight leads to a platform on which stands the porch, and the second accommodated in the porch itself leads to the door. Square on plan the porch rests on a moulded pedestal which consists of a *bhutta*, *khura*, *kumbha* decorated with half diamonds, *kalāṣa*, *antarapatra* and *padma*. On the pedestal stand two pillars and two pilasters supporting an uncarved *śamātala* ceiling on a square frame of plain architraves. The pillars are of the octagonal variety. Their base consists of a *khura*, *kumbha* adorned with half diamonds, *kalāṣa*, *antarapatra*, and *kapota* enriched with *caitya*-arch ornament. The shaft is octagonal at the base, sixteen-sided in the middle, and circular on the top, the last section being surmounted by a *kīrttimukha*-band. The capital has a double-course round *bharanī* of *karmikā* and *padma*, surmounted by four-armed brackets carried by *kīcakas*. The five-faceted pilasters are similar to the pillars, but the *antarapatra* and the *kapota* are absent in the base, and the shaft is plain. The single-*śākhā* door is decorated with foliate scrolls and is surrounded by a band of lotus petals. On the lower part of the *śākhā* stand the river

goddesses, Yamunā on proper right and Gangā on proper left, both bearing a water pot. The *udumbarā* has a semi-circular projection, now damaged, in the centre, a projecting *kīrttimukha* on each side of it, and diamonds on either extremity. The *uttaranga* continued the decorations of the *śākhā* and depicts a *padmāsana* Jina in *dhyānamudrā* on the *lalāṭa*. In front of the door is a moonstone which consists of an *ardhacandra* tied at both ends with *gagāraka* and *ṣaṅkha*. A similar moonstone is also found below the stair resting on the platform. The roof of the porch, now plastered up, is shaded by a corrugated eave-cornice.

The eastern porch is completely gone and its doorway closed now. Its doorframe is similar to that seen in the northern porch, but the well preserved central projection of the doorsill here is carved with stemmed lotus, and instead of river goddesses here are female pitcher-bearers on the lower portion of the jamb.

The western porch is similar on plan and design to the northern one, but it differs in matter of details. After an ascent of four steps is reached a wide platform whence a flight of six steps, accommodated in the porch itself, leads to the door. The moulded pedestal evinces the same set of mouldings upto the *antarapatra*, but above that it has a *kapota*, a fillet carved with diamonds, and a *grāsapaṭṭī*. The pillars and pilasters are of the same type, but their base shows only a *kumbha* decorated with half diamonds, and a *kalāṣa*, the circular section of the shaft is surmounted by a band of *kīrttimukhas* spewing chains that are secured below by a band of diamonds and beads, and the capital displays a short round *bharanī* of *padma*, topped by roll brackets. The outer face of the architraves is plain, while their inner face shows two horizontal decorative bands, the lower displaying lotus scrolls which emerge from the mouth of a *kīrttimukha* depicted in the centre, and the upper representing a strip of diamonds. In the centre of the underside of the architraves is represented in low relief a lotus medallion having two rows of petals. The ceiling is domical consisting of four courses, the first being octagonal and the rest, circular. The inner face of the octagonal course depicts *ardhapadma* enrichment in beaded demi-circles, while its underside at each

corner is carved with a *kīrtimukha*. The next three courses are *padma*, each showing incision of lotus petals. The circular slab covering up the dome depicts a full-blown lotus flower comprising two rows of petals. The soffit of the corrugated eave-cornice shading the porch is adorned with a band of diamonds and beads. The moonstone in front of the door consists of an *ardhacandra* tied at both ends with *gaṇḍaraka*, *śankha* and lotus stem, and flanked in turn by a *śaṅkha*. The doorframe is similar to that observed in the eastern porch with this difference that here the *lalāṣa* has a four-armed *lalitāsana* image of Lakṣmī.

In the southeast corner of the court is an independent chapel sheltering a four-faced Aṣṭapada mount placed on a *pañcaratha* high pedestal. The chapel has entrances on all the four sides, those on the east and west being entered through a porch. The pedestal carries a series of six mouldings, viz two *bhūttas*, a *jādyakumbha*, a *karnikā*, an *antarapatra* carved with diamonds, and a *kapota*. The corners of the pedestal are chamfered so much so that they give almost a diagonal effect. Horizontally, the mount is divided into five zones. The first has a fortified wall with the gateway guarded by two Pratihāras in each cardinal point. The second shows on each of the four faces three images of Jinas in the centre and two figures of Śrāvakas or Śrāvikā and *cauri*-bearer on each side. The third is similar to the preceding one, but it displays a row of Śrāvakas below, the usual Śrāvakas are conspicuous by their absence. The fourth displays three piles of mountains arranged one above the other. The fifth has a square block with a quadruple of Jina seated in *dhyanamudrā*, he is attended upon either side by a *cauri*-bearer. Fortunately, it bears an inscription of V S 1266 (1209 A D).

Near the western entrance is a modern room for godown.

PĀRŚVANĀTHA TEMPLE

The temple of Pārśvanātha is slightly larger than the temples of Mahāvīra and Śāntinātha. On plan it closely follows the Mahāvīra temple, but in place of *balānaka* it has a *nālamandapa* built over a porch and a stairway leading from the latter to the *rangamandapa*. Besides, it has nine *deva-*

kulikās on each of the lateral sides, the six niches on the front are converted into *devakulikās*, and the lateral entrance is to be found only on the west. Bhandarkar has suggested that an entrance also existed on the east,⁷⁹ but now no trace of the door is found there.

Malaprasāda

It is *tryaṅga* on plan, consisting of *bhadra*, *prati-ratha* and *karna*, the *bhadra* being the longest and the *prati-ratha* the shortest.

The *pītha* of the sanctum consists of a *bhūttā*, *jādyakumbha*, *karnikā* and *pañjikā*. The *vedibandha* is composed of a *khura*, *kumbha* decorated with half diamonds, *kalāṣa*, *antarapatra*, and *kapota* decorated with *caitya*-arch device. The *jaghā*, divided into two registers by a plain fillet and also topped by a similar fillet, is plain, except for projecting sculptured niches on the *bhadras*. The niches are surmounted by very short *udgamas* and are empty now. The *varandikā* has an usual *kapota* and a ribbed eave-cornice, the soffit of which is decorated with a band of diamonds and beads. The entire wall has considerably suffered from restoration.

The whole of the *śikhara* is a modern erection.

The door of the sanctum is of the *dvīśākhā* variety, consisting of a *pañśākhā* decorated with foliate scrolls and a *śākhā* carved with rosette-marked diamonds and beads. Each *śākhā* is flanked on the outer side by a strip of lotus petals. The *udumbara* shows a semi-circular projection carved with stemmed lotus in the centre, a projecting *kīrtimukha* on each side of it, and rosette-marked diamonds on either extremity. The *uttaranga* continues the decorative bands of the jambs but is interrupted in the centre by the *lalātabimba* which represents a *padmāsana* Jina in *dhyanamudrā*.

Inside the sanctum is installed a *saparikara* image of Pārśvanātha seated in *dhyanamudrā* on a moulded pedestal. The image is a late one, this is indicated by an inscription of V S 16 carved upon its cushion. The moulded pedestal, however, seems to be old. It carries mouldings of *bhūttā*, *jādyakumbha*, *karnikā*, *antarapatra* and fillet.

Gūḍhamanḍapa

Articulated at the frontal *karna* of the sanctum it is *dvyanga* on plan and shares its *pīṭha* and *maṇḍovara* with the sanctum. The superstructure is now plastered up. It has entrances on the north and the west. The western entrance is led through a porch which rests on two pillars and two pilasters and which is approached from the court by a flight of four steps.

The western door is of the single *śākhā* variety, decorated with foliate scrolls. On the lower part of the *śākhā* stands a female carrying water vessel. The *udumbara* is damaged and the moonstone removed now. The *uttaraṅga* continues the decoration of the *śākhā* and depicts an image of *lalitāsana* goddess on the *lalāta*.

The northern door is very ornate (Fig. 46). It is of the *pañcaśākhā* variety, consisting of *patraśākhā* adorned with lotus scrolls, *rūpaśākhā*, *rūpastambha*, *rūpaśākhā*, and *bāhyaśākhā* decorated with a band of diamonds and beads. Below, the *śākhās* carry a framed figure of four-armed standing goddess flanked on each side by a female *caurī* bearer, a female carrying water pot also stands towards the opening. The goddess on proper right is *Acchuptā*, while that on proper left is *Vairotyā*. Above, the *rūpastambha* carries three successive niches, each containing a figure of four-armed *lalitāsana* goddess, while the *rūpaśākhās* bear figures of female attendants, two flanking each goddess. The images of goddesses are badly damaged. The *udumbara* is divided into two registers. The lower register shows mouldings of *khura*, *jādyakumbha*, *karnikā* and a narrow *grāsapatī*. The upper one has a semi-circular projection carved with stemmed lotus in the centre, a projecting *kīrtimukha* on each side of it, and a sculptured niche on either extremity. Each niche contains an image of four armed *lalitāsana* goddess flanked by a female attendant on the outer side and by a female and a male attendant on the inner side. The niche figures are sadly damaged. The *uttaraṅga* is also divided into two registers. The lower register displays a *ghatapallava* capital with two recessed angles topping the jambs on either extremity, and the space in between them is filled with the lotus scroll band carried up from the *patraśākhā*

and a row of *Mālādhara*s facing the *lalātabimba* which represents *Yakṣī Padmāvatī* sitting in *lalitāsana* and holding *vajra* and bell in the two upper hands and pitcher in the two lower ones. The upper one displays five images of four-armed *lalitāsana* goddesses in projecting niches and figures of dancers and musicians in alternate recesses. The goddesses from left to right may be identified with *Naradattā*, *Vajrāṅkuśī*, *Vairotyā*, *Rohinī* and *Mahājvalā*. The niches are surmounted by *udgamas* and the recesses are topped by *kīrtimukhas*. The overdoor depicts fourteen objects of dream seen by the Jina mother during conception. In front of the door is a moonstone which consists of an *ardha-candra* tied on either end with *gagāraka*, *śankha* and lotus stem, and flanked in turn by a *talarūpaka* bearing decoration of diamonds on the front face.

The interior of the *gūḍhamanḍapa* is square. Its wall is reinforced by eight pilasters, which support a carved domical ceiling of the *sabhāmārga* type on an octagonal frame of architraves. The pilasters have a square base displaying mouldings of *khura*, *kumbha* decorated with half diamonds, and *kalāṣa*, their shaft is square at the base, octagonal in the middle and circular on the top, and their capital has a short round *bharanī* of *padma*, surmounted by roll brackets. The architraves are plain, but for a lotus medallion in the centre of their underside. A square block from each pilaster, carved with diamonds, introduces the dome which is composed of seven circular courses. The first is *karnadardarikā* incised with lotus petals. The second is decorated with rosette-marked diamonds. The third, fourth and fifth are *gajātāḷus*. The sixth consists of an eight-foil *kola* bearing figures of *Nāgas* on the points. The seventh is a quatrefoil *kola*. The apical stone covering the dome is marked with a circular *kola*. From the second course project out seven bracket (originally eight) figures of four-armed *Vidyādhara*s. The four corners at the base of the dome are uncarved. There are two large *saparikāra* images of *kāyotsarga* Jinās placed against its south wall. The image on proper right is of *Ajitanātha*, and that on proper left is of *Śāntinātha* (Fig. 47), both inscribed in V S 1176 (1119 A.D.). An image of *Pārsvanātha* seated in *dhyānamudrā* on a moulded pedestal is also

placed against the east wall. This image seems to be subsequently installed there

Mukhamandapa

The *mukhamandapa*, divided into four bays, is similar on plan and design to that seen in the Mahāvira temple. It is landed up from the *raṅga-mandapa* by a flight of five steps cut in the central projecting bay. Below the stairway is a moonstone of the similar kind as we find in front of the northern door of the *gūḍhamandapa*. The *pīṭha* consists of two *bhittas*—the lower being plain and the upper carrying decorations of half diamonds and a band of diamonds and beads—, a *jādyakumbha*, a *karṇikā*, a narrow *antarapatta* adorned with diamonds, a *chādyakī*, and a *grāsapattī*. The *pīṭha* of the central projecting bay is treated like a balustrade which consists of a *bhitta*, a *rājasenaka* decorated with diamond-and-double volute pattern, a *vedikā* and an *āsanapatta*. The *vedikā* is divided into upright posts alternating with depressed vertical slabs. Below, the posts are plain, while above, each post depicts a *kīrttimukha*, *makara* or lotus in roundel, a *ghaṭapallava*, and the volute pattern. Each slab is adorned with foliate scrolls, lotus scrolls or creepers. The *dvichādyā āsanapatta*, surmounted by bell rooflet, projects boldly over each post, and it recedes with a *kīrttimukha* over each slab. On each balustrade, on the *vedikā* portion, there are two projecting sculptured niches surmounted on the *āsanapatta* portion by an *udgama*. Below each niche, on the *rājasenaka*, is a smaller *udgama* flanked by two elephants bearing pitcher bearers on their back. The niches on the east shelter Sarvānubhūti and an unidentified goddess, both having four arms and seated in *lalitāsana*, while those on the west contain each an image of four-armed *lalitāsana* goddess holding *pāśa*, *ankuśa*, *varadamudrā* and fruit.

Of the eight pillars, the two in the central projecting bay are of the square type (Fig 48), with corners chamfered into three angles. Their base consists of a *khura*, *kumbha* carrying figures of four-armed *lalitāsana* goddesses in niches, *kalāśa*, *antarapatta*, and *kapota* decorated with *catya*-arch device. The shaft has four sections, viz square, octagonal, sixteen-sided and circular. The square section carries framed figures of four armed standing goddesses (Vajrāṅkuśī, Cakreśvarī, Vairoṭyā and Mān-

avī appearing on the one pillar, and Sarasvatī (?), Rohinī, Vairoṭyā and Cakreśvarī on the other). The octagonal section bears eight figures of four-armed *lalitāsana* goddesses. The sixteen-sided portion is inset with sixteen figures of four-armed *lalitāsana* goddesses. The circular section is divided into two belts, the lower carrying four projecting *lambanas* and decorations of chain and-bells alternating with tassels, and the upper being surmounted by a band of *kīrttimukhas* spewing chains which are secured below by a band of diamonds and beads. The capital has a double-course round *bharanī* of *karṇikā* and *padma*, surmounted by five-armed double-roll brackets, the side face of each bracket of which is carved with half *kīrttimukha*.

The other six pillars are of the octagonal type. The base and capital of these pillars are very similar to those seen in the square pillars, but here the *kumbha* of the base is decorated with half diamonds and the side face of the brackets (each being four-armed) is plain. The shaft is octagonal at the base, sixteen-sided in the middle and circular on the top. The last section carries four projecting *lambanas* in the form of impost below, while above it is surmounted by a band of *kīrttimukhas* spewing chains which are clasped below by a band of diamonds and beads.

The five-faceted two pilasters flanking the *gūḍhamandapa* door are ornate. Their base and capital are similar to those of the octagonal pillars, but here the side face of the brackets is decorated with goose or Kinnara. The central facet of the shaft displays a framed figure of four armed standing goddess below, while above it shows three successive niches containing images of four-armed *lalitāsana* goddesses, all being sadly damaged. The side facets depict a *bakulamālā* and a band of lotus petals respectively. The shaft terminates at the top in a *ghaṭapallava*.

The architraves laid across the central bays are divided into two fasciae, the lower showing creepers or lotus scrolls that come forth from the mouth of a *kīrttimukha* represented in the centre and the upper the diamonds, while in the centre of their underside is carved in low relief a lotus medallion comprising two rows of petals. The architraves in

other bays, also divided into two fasciae, are plain, but for a *kīrtimukha* in the centre of the lower fascia and an usual lotus medallion on the under-side.

The two *khattakas* flanking the door of the *gūḍha-maṇḍapa* are ornate. Each stands on a *pañcaratha* moulded pedestal consisting of a *bhīṭṭa*, *jādyakumbha*, *karnikā*, *antarapatra* decorated with diamonds, and *kapota* carved with *caitya* arch ornament, and is surmounted by a ribbed awning and a multiple *torana*-arch pediment. In the centre of the pediment is depicted an image of four-armed *lalitāsana* goddess flanked on both sides by attendant figures. Both the *khattakas* are blank now.

Between the pillars of the central projecting bay is a *torana*-arch of the *cuspalilaka* variety (Fig. 48). It emerges from the projecting *lambanas* inserted into the pillar shaft and meets in the centre of the underside of the architrave. Each cusp of the arch issues from the mouth of a *makara* and ends in *tilaka*. The cusps are punctuated with figures of Gandharvas, while the *tilakas* are inset with images of *lalitāsana* goddesses. The upper side of the arch is carved with saw-tooth pattern, while the lower one is decorated with lotus stalks.

The ceilings are flat and uncarved, probably their carvings were destroyed.

Raṅgamaṇḍapa

The nava (Fig. 48) and the side aisles of the *raṅgamaṇḍapa* are disposed in the same way as we find them in the Mahāvīra temple. Of the ten pillars, the two central ones on the north are of the square order (Fig. 51), with corners chamfered into five angles. The pillars consist of four parts, namely pedestal, base, shaft and capital. The pedestal below the base consists of a *bhīṭṭa*, *jādyakumbha*, *karnikā*, *antarapatra* and *paṭṭikā*. Their base, shaft and capital are similar to those seen in the square pillars of the *mukhamandapa*, with this difference that framed figures at the base of the shaft include four-armed male dancer and Pratihāra. Besides, the front face of the brackets shows mortices which were originally devised for receiving tenons of the brackets, now disappeared, emerging from the circular impostes inserted into the pillar shaft. The eight other pillars are of the

octagonal type (Fig. 50) and correspond to the octagonal pillars of the *mukhamandapa*, but here they have a pedestal support as we notice in case of the square pillars, and the impostes of the pillar shaft are conspicuous by their absence.

All the ten pillars are provided with *uccālakas*. The *uccālakas* have a square base; their shaft is octagonal below and circular above, the latter being surmounted by a band of *kīrtimukhas* emitting chains that are secured below by a band of diamonds and beads, and their capital has a double-course round *bharanī* of *karnikā* and *padma*, surmounted by four or five-armed double-roll brackets.

The architraves running across the nave pillars are divided into two fasciae, the lower being plain, but for a *kīrtimukha* carved in the centre of the lower fascia, and the upper, in those forming the octagon, bearing a strip of diamonds. In the centre of their underside is carved in low relief a lotus medallion having two rows of petals. The lower fascia of the architrave across the *mukhamandapa* pillars forming the octagon, however, carries images of four-armed *lalitāsana* goddesses alternating with rosette-marked diamonds.

Originally, there were *torana*-arches between the central pair of pillars on each side. This is evident from slots left in the centre of the underside of the architraves.

The domical ceiling (Fig. 49) is of the *sabhāmaṇḍāraka* variety, consisting of nine circular courses and a circular *padmaśīlā*. The first is decorated with a band of *kīrtimukhas*. The second is *karnadardarikā* surmounted by a strip of diamonds. The third is decorated with rosette-marked diamonds. The fourth is *gajātālu* surmounted by a band of diamonds and beads and a band of lotus petals. The fifth displays a figural band depicting Jina mother lying on a cot with the child Tirthankara, on her either side stand Śrāvakas and Śrāvikās in great delight. The sixth is like the fourth. The seventh, eighth and ninth consist each of sixteen whorls of four-fold (3+1) *kola*, carrying figures of Vidyādhara on the points. The *padmaśīlā* is composed of four courses. The first consists of sixteen-foil two-fold *kola* followed by reverse *gajātālu*. The second comprises an eight-foil *kola*, also followed by reverse

gajatālu. The third and fourth are each a quatrefoil *kola* edged with leaves. The staminal tube inserted in the quatrefoil *kola* is clasped by two rows of petals. From the third course project out sixteen bracket figures of four-armed Vidyādhara carrying lotus, musical instruments and knife. The seventh course shows remains of sixteen mortices which originally received tenons of brackets, now lost, emerging from the Vidyādhara brackets. At each corner of the dome is carved in high relief a large *kīrttimukha*.

The two ceilings flanking the central projecting bay of the *mukhamandapa* are *samatala* and uncarved.

The side aisles of the *rangamandapa* have seven bays each. Six of these, rectangular on plan, are *samatala* and plain, possibly their carvings were destroyed during later times, while the one towards the northern end is domical. This domical ceiling is composed of seven courses, the first being octagonal and the others, circular. The octagonal course is plain. The second is decorated with a strip of diamonds. The remaining five courses consist of *padmas*, each incised with lotus petals. The circular apical slab covering the dome is relieved with an open lotus comprising two rows of petals. The architraves supporting the ceilings are similar to those found in the nave, but here the decoration on the upper fascia is conspicuous by its absence. The space between the nave and the *nālamandapa* is covered by three uncarved *samatala* ceilings.

Devakulika

But for the central *devakulikā* in either wing, all are of alike form. The pillars are of the octagonal type and correspond to the octagonal pillars of the *mukhamandapa*, but the *lambanas* on the circular section of the shaft are absent here, and the side face of each bracket is adorned with half *kīrttimukha*. The five-faceted pilasters are similar to the pillars. The architraves are divided into two fasciae, the lower showing lotus scrolls which issue from the mouth of a *kīrttimukha* represented in the centre, and the upper the diamonds. In the centre of their underside is carved in low relief a lotus medallion comprising two rows of petals and a central circle marked with twine pattern. Each bay contains a domical

ceiling supported on a square frame of architraves. The domical ceilings in the east wing, including the three on the north side, consist each of four courses, the first being octagonal and the rest, circular. The inner face of the octagonal course is decorated with a strip of diamonds, while its underside at each corner is plain. Each of the circular courses consists of *padma* incised with lotus petals. The central circular stone covering the dome is relieved with a full-blown lotus flower having two rows of petals and a central pistil marked with small circles and rosettes.

Compared to the almost plain ceilings in the east wing the domical ceilings in the west wing are ornate. Each ceiling here also consists of four courses but has a small pendant instead of lotus. Beginning from the southern end the various ceilings are as follows

1. The first course is octagonal and the other three are circular. The inner face of the octagonal course depicts a Jina figure flanked by Mālādhara, musicians, dancers, horse-riders, Gandharvas, camels, lions and elephants, while its underside at each corner depicts a *kīrttimukha*. The second is *karnadardarikā*. The third and fourth consist each of an eight-foil *kola*, carrying *kīrttimukhas* on the triangular spaces. Figures of Vidyādhara on the points of the third *kola* course are also seen. The pendant consists of a circular plaque of reverse *gajatālu* and a staminal tube clasped by two rows of petals.
2. Same as the preceding one, but the underside of the first course has projections on the two sides decorated with foliate scrolls, and its inner face depicts an Acārya giving religious injunctions to the *caturvidhasamgha* and a Jina with worshippers.
3. All the four courses are circular. The inner face of the first course is decorated with a band of *kīrttimukhas*, while its underside shows a Kinnar-couple at each corner and a creeper-band on the two projecting narrow sides. The second is *padma* decorated with two bands of lotus petal-and-bud ornament. The third consists of *gajatālu*. The fourth comprises an

- eight-foil *kola*. The pendant consists of a reverse *gayatālu* followed by six-foil pointed *kola*, and a reverse *gayatālu* with staminal tube, now lost
4. Structurally, it is similar to No. 1. The inner face of the first course is decorated with *ardhapadma* device, while its underside at each corner displays an open lotus having two rows of petals and a Kinnar flanking it on either side. The second, third and fourth consist of sixteen-foil, twelve-foil and eight-foil *kolas* respectively. Its pendant is similar to that seen in No. 3.
 5. This ceiling is located in front of the central *devakulikā* and hence is described in connection with that *devakulikā* *^o
 6. This ceiling is similar to No. 4, but its pendant is like that found in No. 3. The staminal tube, which is preserved here, is embellished with an eight-pointed quatrefoil *kola* and one row of petals.
 7. Same as No. 3.
 8. Same as No. 1, but the *Mālādhara*s on the firsts course are conspicuous by their absence.
 - 9&10. It is similar to No. 3, but the inner face of the first course carries figures of Gandharvas, and its underside at each corner shows two elephants lustrating a lotus plant.
 11. It is similar to No. 2, but the inner face of the first course displays a band of geese. The pendant, however, consists of a reverse *gayatālu* followed by an eight-pointed quatrefoil *kola*, and a staminal tube clasped by two rows of petals.
 12. It is similar to No. 3, but the underside of the first course depicts a *kīrttimukha* at each corner, while its inner face bears figures of Gandharvas. The staminal tube, which is intact here, is clasped by two rows of petals.

The door of the *devakulikās* is of the single *śākhā* variety. It consists of *patraśākhā* decorated with foliate scrolls and flanked on the outer side by a band of diamonds and beads. The lower part of the *śākhā* is occupied by a *Pratihara* flanked on each side by a female *caurī*-bearer, a female carry-

ing water pot also stands towards the opening. The *udumbara* is divided into two registers. The lower register shows mouldings of *khura*, *jādyakumbha* and *karnikā*, and the upper displays a semi-circular projection carved with stemmed lotus in the centre, a projecting *kīrttimukha* on each side of it, and a sculptured niche containing an image of four-armed *lalitāsana* goddess with attendant figures on either extremity. The *uttaranga* continues the decorations of the *śākhā* and depicts an image of four-armed *lalitāsana* goddess on the *lalata*. In front of each door is a moonstone which is similar to that seen in front of the northern door of the *gūḍhamandapa*, but here the front face of the *talarūpaka* does not represent diamonds. The moonstone is, however, destroyed in all the *devakulikās* of the east wing.

The exterior wall of each *devakulikā* displays five offsets. The *devakulikās* are separated from one another by *salilāntaras*. Above the *jagatī*, which terminates in a *kapota*, the elevation of *devakulikās* shows *pīṭha*, *vedibandha*, *janghā* and *varandikā*. The *pīṭha* consists of a *bhitta*, *jādyakumbha*, *karnika*, *antarapatra* and *grāsapaṭī*. The *vedibandha* comprises a *khura*, *kumbha* decorated with half diamonds, *kalatā*, *antarapatra*, and *kapota* decorated with *carīya*-arch ornament. The *janghā*, divided into two registers by a band carved with saw-tooth pattern and topped by a *kīrttimukha*-band, is plain. The *varandikā* pertains to an usual *lapota* and a ribbed eave-cornice. Above the eave-cornice is a parapet, now plastered up with lime.

The central *devakulikā* in either wing, i.e. the fifth *devakulikā* from the southern end, is larger than the other *devakulikās* and displays a highly ornate exterior and interior. The exterior wall of eastern *devakulika* is *tryaṅga* on plan, consisting of *bhadra*, *pratisratha* and *karna*. Its *pīṭha* and *mandovara* evince the same set of mouldings as we find in case of the other *devakulikās*, but it being larger in dimension the mouldings are not in the same alignment. Unlike the plain *janghā* of the other *devakulikās*, it is embellished here with figure sculptures. On the *bhadra* is stationed an image of four-armed standing goddess *Vajrāṅkuśī*, she is accompanied on each side by a female *caurī*-bearer appearing on the *pratisratha*. On the *karnas* stand *dikpālas*,

Indra to the right and Isāna to the left of the goddess. The return side of the *karna* is occupied by a female dancer or musician. The *devakulikā* is crowned by a *śikhara* which is now plastered up with lime.

Compared to the exterior, its interior is more ornate. The two pillars are of the square type, with corners chamfered into three angles, and resemble the square pillars of the *mukhamandapa*. Their base consists of a *khura*, *kumbha* carrying images of four-armed *lalitāsana* goddesses in niches, *kalāśa* and *kapota*. The shaft has four sections, viz square, octagonal, sixteen-sided and circular. The square section carries framed figures of four-armed standing goddesses (Sarasvatī, Vairotā, Rohini and Çakresvarī on the one pillar, and Sarasvatī, Vairotā, Rohini and Vajrāṅkuśī on the other). The octagonal section bears eight figures of four-armed *lalitāsana* goddesses. The sixteen-sided section carries sixteen figures of female dancers and musicians. The circular section is divided into two belts, the lower showing four projecting circular pendants and ornamentations of chain-and-bells alternating with tassels, and the upper displaying a band of *kīrtimukhas* spewing chains that are secured below by a band of diamonds and beads. The capital is similar to that of the other *devakulikā* pillars. The base and capital of the five-faceted pilasters flanking the door are similar to the pillars, but the shaft is differently treated. Below, it shows a framed figure of Pratihara flanked on each side by a female attendant. Above, its central facet displays three successive niches containing images of four-armed standing goddesses, each flanked on either side by a female attendant standing on the accompanying facets, while the extreme facets are decorated with lotus scrolls. The shaft is topped by a *ghatapallava*. The domical ceiling is composed of four courses, the first being octagonal and the others, circular. The inner face of the octagonal course is decorated with a band of *kīrtimukhas*, while its underside at each corner depicts a full-blown lotus flower set up in a circular border of lotus stalks and flanked on each side by a Kinnara. The other three courses consist of *padmas*, each decorated with two bands of lotus petal-and-bud ornament. The circular slab closing up the dome is relieved with a full-blown lotus

flower comprising three rows of petals. The door is of the *pañcaśākhā* variety, consisting of *patraśākhā* decorated with lotus scrolls, *rūpaśākhā*, *rūpastambha*, *rūpaśākhā*, and *bāhyaśākhā* carved with a band of creepers and a band of diamonds and beads. The lower part of the *śākhās* is occupied by a framed figure of four-armed standing goddess (Rohini on proper right and Mahāmānasī on proper left) accompanied on each side by a female *caurī* bearer, a female carrying water-pot also stands towards the opening. Above this the *rūpastambha* displays three successive niches containing images of four-armed *lalitāsana* goddesses—Mānasī, Vajraśrīkhalā and Vajrāṅkuśī on proper right, and Mānasī, Vajrāṅkuśī and Vairotā on proper left. The *rūpaśākhās* display six figures of female attendants, two flanking each goddess of the *rūpastambha*. The *udumbara* is divided into two registers. The lower register shows mouldings of *khura*, *jādyakumbha*, *karnikā* and *grāsapattī*. The upper one displays a semi-circular projection carved with stemmed lotus, punctuated with human figures and elephants, in the centre, a projecting *kīrtimukha* on each side of it, and a sculptured niche containing an image of four-armed *lalitāsana* goddess accompanied on each side by two female attendants on either extremity. The *uttaranga* is also divided into two registers. The lower register shows a *ghatapallava* capital with two recessed angles topping the jambs on either end, while the space in between the capitals is filled with the lotus scroll-band carried up from the *patraśākhā* and a row of Mālādharaś facing the *lalitāmbha* which represents Lakṣmī seated in *dhyānamudrā*. The upper register carries five projecting sculptured niches alternating with recesses. The niches contain images of four armed *lalitāsana* goddesses identifiable, from left to right, with Çakresvarī, Kālī, Mahākālī, Vajrāṅkuśī and Lakṣmī (?), each flanked on either side by a female attendant; while the recesses, surmounted by *kīrtimukhas*, represent images of four-armed standing goddesses. The overdoor depicts fourteen auspicious objects seen in dream by the Jina mother during conception. The whole or part of this *devakulikā* is a later addition. This is apparently indicated by an inscription of V. S. 1315 (1258 A. D.) engraved upon the *uttaranga*. Though the inscription is worn out, this much is clear that the *devakulikā* was built in such and such date.

The central *devakulikā* in the west wing (Fig. 52) is very similar to the eastern one and appears to have been built by the same architect who built the other one. But the moonstone is intact here and corresponds to that seen in the other *devakulikās*, with this difference that here are two *talārūpakas* on either side. Apart from this, its domical ceiling is elaborately carved, and the side facets of the pilasters are adorned with *bakulamālās* and foliate scrolls. Its ornate ceiling is composed of six courses and a circular *padmaśīlā*. The first course is octagonal and the rest are circular. The inner face of the octagonal course is decorated with lotus scrolls punctuated with geese and elephants, while its underside at each corner depicts an image of four-armed *lalitāsana* goddess flanked on either side by a Kinnar. The goddesses may be identified with Sarasvatī, Cakresvarī, Vairoṭyā and Rohiṇī. The second is *karṇāḍardarikā*. The third is decorated with rosette-marked diamonds. The fourth and fifth are *gajatalas*. The sixth consists of an eight-foil *kola*. From the third course project out eight square brackets, six occupied by four-armed Vidyā-dharas and two by Nāgameśins. Originally, these brackets supported eight bracket figures athwarted against the *gajatalu* courses. This is clearly evident from eight slots left in the *kola* course. The *padmaśīlā* is composed of two courses, between them is placed a reverse *gajatalu*. The first course consists of an eight-foil pointed *kola*. The second has an eight-pointed quatrefoil *kola*. The staminal tube, inserted in the second course, is clasped by a band of musicians and dancers and one row of petals, and terminates in a flower bud. The diamond-strip of the architraves supporting the ceiling is replaced here by a frieze which displays figures of four-armed *lalitāsana* goddesses in projecting niches and attendant figures in alternate recesses. Like that noticed in the central *devakulikā* of the east wing, the *janghā* here also carries figure sculptures. On the *bhadra* is a four-armed standing image of Cakresvarī flanked on each side by a female *caurī*-bearer occupying the *pratiratha*. On the *karnas* stand *dik-pālas*, Varuna to the right and Nirrti to the left of the goddess. A female attendant is also seen on the return side of the *karṇa*. The *śikhara*, which is well preserved here, rises from a *prahāra* carrying mouldings of a recessed fillet and a *padma*, and

shows a *tryaṅga mālamañjarī* marked by five *bhūmi-āmalakas*, two *uromañjarīs* along each *bhadra*, a *śṛṅga* over each *pratiratha* and two *śṛṅgas* over each *karṇa*. The offsets of the *mālamañjarī* terminate at the *skandha* and are crowned above the *grīvā* by a large *āmalaka*, a *candrikā*, a smaller *āmalaka*, a *kalāśa* and a *bījapūraka*. The *dhvajādharā* is also visible on the west facade. All the *śṛṅgas* and *uromañjarīs* are but the replica of the *mālamañjarī*, but the *śṛṅgas* are crowned by one *āmalaka* only and the lower *uromañjarīs* are crowned by *āmalaka*, *candrikā*, *kalāśa* and *bījapūraka*. Between the *śṛṅgas* are shown *gajamuṇḍas*. At the base of the *śikhara*, in the cardinal direction, is a *rathikā* flanked on each side by a balcony model and crowned by a double-course *udgama*. The *rathikā* contains an image of four-armed *lalitāsana* goddess Lakṣmī. The entire *śikhara* is enmeshed with a fret of *caitya*-arches.

The corridor is crowned towards the *rangamandapa* by a ribbed eave-cornice which overhangs the architraves. On the eave-cornice, right above the corridor pillars, are the brackets of the pillar-capitals supporting the ceilings of the side aisles of the *rangamandapa*. These brackets are similar to those seen in the corridor pillars. The space between these brackets is filled with horizontal plain slabs.

All the *devakulikās* are dedicated to Tirthankaras, the enshrined images of whom are mostly gone. In some only *parikara* or pedestal or both now remain. Some of the pedestals bear inscriptions which range in date from 1104-1219 A.D. This indicates that the images were installed from time to time.

As is found in case of three aforesaid temples, the passage between the lateral door of the *gudhamandapa* and the outer entrance is covered by a pillared corridor. The bay near the western entrance and the one adjacent to it have carved domical ceilings, while the other bays have uncarved *śamatala* ceilings. The architraves supporting these ceilings show similar decorations as we find on those of the *devakulikās*.

The domical ceiling near the western entrance is rectangular on plan, but its space is reduced to a square by a frame of four rectangular slabs. The

inner face of the square frame is decorated with *ardhapadma* motif, while its underside on each of the two shorter sides is relieved with three full-blown lotus flowers, each comprising two rows of petals. The shallow dome is composed of two circular courses and a small circular pendant. The first consists of *padma* decorated with two bands of lotus petal-and-bud ornament, while its underside at each corner is carved with a *kīrtimukha*. The second is *gajātālu*. The circular pendant consists of six-foil *kola* preceded by reverse *gajātālu*, its staminal tube is gone now.

The other domical ceiling is only slightly rectangular on plan. It is composed of four circular courses and a circular pendant. The inner face of the first course is decorated with a band of *kīrtimukhas*, while its underside depicts two elephants lustrating a lotus plant at each corner and a frieze on each of the two shorter sides. The frieze depicts a *kīyotsarga* Jina with musicians and dancers, and *Śrāvakas* carrying pitcher. The second is *karnadardarikā*. The third is *gajātālu*. The fourth consists of an eight-foil *kola*. The pendant is similar to that found in the preceding ceiling.

Porches

The northern porch is divided into four bays, three running east-west across the axial line and one placed in the mid-front. It rests on a low terrace which is approached from the ground by a flight of seven steps. The terrace is composed of hewn blocks of masonry and has a *padma* as stylobate. On the terrace stand six pillars and four pilasters supporting four ceilings, each perched on a square frame of architraves. All the pillars are of the octagonal class. Their base consists of a *khura*, *kumbha* decorated with half diamonds, and *kalāṣa*, the shaft is octagonal at the base, sixteen-sided in the middle and circular on the top, the last section being surmounted by a *kīrtimukha*-band, and the capital has a short round *bharanī* of *padma*, surmounted by four-armed double-roll brackets. The four pilasters, two having five facets and two having three facets, are similar to the pillars. The architraves are divided into two fasciae and are plain, but for a *kīrtimukha* in the centre of the lower fascia and a crude lotus medallion having two rows of petals in

the centre of their underside. Each of the four bays contains an uncarved *samatala* ceiling. The door of the porch is of the single-*śākhā* variety. It is decorated with foliate scrolls and is flanked on the outer side by a band of lotus petals. At the base of the *śākhā* stands a female carrying pitcher. The *udumbara* shows a semi-circular plain projection in the centre, a projecting *kīrtimukha* on each side of it, and diamonds on either extremity. The *uttaranga* continues the decoration of the *śākhā* and displays an image of *padmāsana* Jina in *dhyānamudrā* on the *lalāṣa*. In front of the door is a *candraśīlā* which consists of an *ardhacandra* tied on each end with *gagāraka* and flanked in turn by a *talārūpaka*. To ward off water the porch is crowned by an overhanging corrugated awning and a *kapota*.

The western porch is square on plan and is landed up by a double flight of steps. The first consisting of four steps leads to a platform on which the porch is perched, and the second comprising seven steps accommodated in the porch itself leads to the doorway. Resting on a moulded *pīṭha* the porch consists of two pillars and two pilasters supporting a ceiling on a square frame of architraves. The *pīṭha* consists of a *bhūṭṭa*, *khura*, *kumbha* decorated with half diamonds, *kalāṣa*, *antarapātra*, *kapota* decorated with *caitya*-arch motif, projected fillet decorated with diamonds, *kaṣṇikā* and *padma*. The pillars and pilasters are similar to those seen in the *devakulikās*. The architraves and doorway are similar to those found in the northern porch, with this difference that here the *lalāṣa* depicts an image of goddess Lakṣmī sitting in *lalitāsana*. The ceiling is made by cutting off the corners, comprising three tiers of nine slabs, the central slab being relieved with a full-blown lotus flower consisting of two rows of petals and a central circle marked with twine pattern. Its roof, now plastered up, has a corrugated eave-cornice overhanging the architraves.

Nālamandapa

The *nālamandapa* (Fig 48), built right above the northern porch and a stairway consisting of seven steps, is a square pillared *mandapa* with a square projecting bay towards the north end. It is laid out on a floor higher than the corridor of the *devakulikās* and is approachable from the corridor by

two small steps. On the exterior it is enclosed by a balustrade which consists of a *rājasenaka*, *vedikā*, *āsanapatta* and *kakṣāsana*. The *rājasenaka* is decorated with diamond-and-double volute pattern. The *vedikā* is divided into upright posts alternating with depressed vertical slabs. Below, the posts are plain, while above they are decorated with *ghatopallava*, scrolls and volute pattern. The slabs show ornamentations of elongated half diamonds, flamboyant pattern, scrolls or full diamonds. The *āsanapatta* is adorned with diamonds. The *kakṣāsana* is divided into three horizontal belts. The lower belt is incised with flamboyant pattern. The middle belt shows figures of lion, Kinnar-couple, pair of geese, *mithuna*-couple, *Mālādhara*, musician, peacock, monkey, *kīrtimukha*, elephant, goose and Aditi in roundels framed by segmented pilasters. The upper belt is decorated with foliate scrolls. In the interior the balustrade is found only on the southern side. Here it consists of only two members, namely *āsanapatta* and *kakṣāsana*, bearing similar decorations. Its roof, now plastered up, is supported on eight dwarf pillars placed, at angles, on the *āsanapatta* of the balustrade, four massive pillars disposed along the southern side, and two pilasters flanking the *devakulikās*. The *nālamandapa* is shaded on the exterior by a corrugated eave cornice.

Eight of the *nālamandapa* columns are arranged in an octagon, supporting a domical ceiling on an octagonal frame of architraves. The *kakṣāsana* pillars have a square base, their shaft is octagonal at the base, sixteen-sided in the middle and circular on the top, the last section being surmounted by a band of *kīrtimukhas* spewing chains that are secured below by a band of diamonds and beads, and their capital consists of a short round *bharanī* of *padma* surmounted by four-armed double roll brackets. The four other pillars and two pilasters are similar to those noticed in the *devakulikās*, but four of these, namely two pilasters and two pillars on the extremities, are provided with *uccalakas* which correspond to those seen in the *rangamandapa*. The architraves are similar to those noticed in the northern porch. The domical ceiling, commenced from each angle of the octagon by a square block carved with diamonds, is composed of nine circular courses and a short *padmaśilā*. The first course is decorated with a strip of diamonds, while the

others consist of *padmas*, each showing incision of lotus petals. The *padmaśilā* consists of two courses, each edged with reverse *gajatālu*. The first is decorated with two rows of lotus petal-and-bud design and the second pertains to a quatrefoil *kola* with a small staminal tube. Each of the four corners at the base of the dome is boldly relieved with two elephants lustrating a lotus plant.

There is a modern room for godown built against the *prākāra* beyond the western entrance. A recently built niche may also be seen towards the southern end of the eastern *devakulikās*.

NEMINĀTHA TEMPLE

The temple of Neminātha is the largest and most elaborate temple at Kumbhariā. The general arrangement of its plan is similar to that of the Pārśvanātha temple, comprising thus a *mūlaprasāda*, a *gūḍhamandapa*, a *mukhamandapa*, a *rangamandapa* with ten *devakulikās* on the front and eight *devakulikās* on each side, and a *nālamandapa*. The ingress to the temple is obtained only from the north through a partly rebuilt square porch.

Mūlaprasāda

It is *tryaṅga* on plan, consisting of *bhadra*, *pratiratha* and *karna*, the *bhadra* being broken into seven planes, and the *karna* and the *pratiratha* into five planes that are reduced to three above the *pīṭha* (Fig 59). Between the *angas* are *salilāntaras*.

The *salilāntaras* between the *karna* and *pratiratha* are reinforced by *konikās* which are not carried down to the *pīṭha*. The frontal *karna* and *pratiratha* are transmuted in a buffer wall which separates the *gūḍhamandapa* from the *mūlaprasāda*.

In elevation (Fig 59) it shows five divisions, namely *pīṭha*, *vedibandha*, *jaṅghā*, *varandikā* and *śikhara*. The *pīṭha* consists of a *jādyakumbha*, *karnikā*, *antarapatri*, *chādyakī* carved with *cayya* arch pattern, *grāsapattī*, *gajathara* and *narathara*, its *bhitti* mouldings appear to have been embedded in the courtyard during subsequent flooring. In the *gajathara* the front part of elephants is generally depicted, but on the *bhadrās* two larger elephants are shown in profile, lustrating a lotus plant. Rarely the elephants are shown in three-quarter profile. At corners of some *angas* are seen *fārdūlas* instead of

elephants. The *narathara* displays representations of dancers and musicians, warriors and fighters, man chasing a lion or boar, duel fighting, *mithuna* scene, man fighting with a lion, and an Ācārya with disciples. The *narathara* on each *bhadra* depicts a *padmāsana* Jina in *dhyānamudrā*, he is flanked on each side by a Mālādhara and a male *caurī*-bearer. The Jina on east *bhadra* may be identified with Supārśavanātha as he is canopied overhead by a five-hooded cobra.

The *vedibandha* consists of a *khura*, a *kumbha* inset with sculptured niches, the pedestal of which goes down in the *khura*, a *kalāśa*, an *antarapatra* adorned with diamonds, and a *kapota* decorated with *udgama* pattern. The *kumbha* niches contain images of Yaksis, Vidyādevīs, Sarasvatī, Lakṣmī and in one case Gaṇeśa, all having four arms and sitting in the *lalita* pose. There is a fine *makara-praṇāla* pierced into the *khura* on the east.

The *janghā*, supported by a *mañcikā* carrying *lambanas* (circular pendants) underneath and decoration of *caitya*-arch ornament on the front face, carries images of *dikpālas* on the *karnarathas* and of Vidyādevīs on the *pratirathas*. Framed between two segmented circular pilasters and crowned by a two-course stepped *udgama* with monkeys seated on the flanks, each image is four-armed and stands in an elegant *tribhanga* on a console carved with lotus leaves. The pilasters are surmounted by square capitals clasped by drooping foliage, and their upper half on the outer flank is clasped by a rampant *vyāla* (or *fārdūla*) on elephant and a *makara*. All the *janghā* images are executed almost in the round and show grace and charm. Beginning from the northeastern end and running clockwise the *janghā* images are identifiable with Kubera, Isāna, Varotyā, Acchuptā, Mānavī, Mahājvalā, Indra, Agni, Vajrāṅkuśī, Vajrasrukhalā, Cakreśvarī, Naradatta, Yama, Nirṛti, Kālī, Mahākālī, Gaurī, Gāndhārī, Varuna and Vāyu. In the *salilāntaras* of the *janghā* are charming figures of Apsarās representing various dance poses or playing on some musical instruments. In two instances, however, she is shown as securing her lower garment which is being carried down by a diminutive *gana* rode on her thigh, in two other instances she is stripping her lower garment, apparently to show her nudity.

Above each Apsarā figure is seated an amorous couple. The *udgama* member also appears on the *konikās*.

The *janghā* on each *bhadra* displays a projecting sculptured niche topped by a ribbed eave-cornice and an ornamental pediment, but the enshrined image in each is missing. The side face of each niche, on the front, carries a figure of female *caurī*-bearer below and a seated amorous-couple above, while it represents an elongated half diamond incised with flamboyant pattern on the rear. The female *caurī*-bearer on the west face of the south *bhadra*, however, is replaced by a male attendant. The pediment of the south niche depicts the relief of the Aśvāvabodhatīrtha; it most probably forms a part of the Samalīkāvihāratīrtha panel, now preserved in the *balānaka* of the Mahāvīra temple.²¹ The semi-circular pediments of the east niche depicts a *padmāsana* Jina in *dhyānamudrā* in the centre and a flute-player or *vīṇā-vādaka*, *makara* with open mouth, and *kūṭa* on each side. The Jina wears a *keyūra* and an *yaññopavīta*, and is canopied overhead by a *chatra*. The *prabhāmandala* shows an elephant with trunk having upraised in adoration on each side and figures of trumpeters following it above. The eave of the niche bears figures of geese in pair on the extrados. The pediment of the west niche is formed by multiple *torana*-arch issuing from the mouth of a *makara* carved on each side. In the centre of the pediment is a *lalitāsana* goddess flanked on each side by a female attendant, *gana*, *kūṭa* and *makara*. The two *makaras* face the opposite directions. The eave-cornice here also carries geese in pair on the extrados. The *mañcikā* supporting these niches is decorated with a *kīrtimukha*-band.

The *udgama* of the *janghā* terminates at its apex in a deep fillet carved with *kīrtimukhas*, and is followed in its turn by a round *bharanī* clasped by drooping foliage. The *bharanī* appears only on the *karnas* and *pratirathas*, on the *konikās* and *bhadras* it is replaced by a *narapattikā*. The *varaṇḍikā* consists of an usual *kapota* and a ribbed eave-cornice, now plastered up with white lime.

The whole of the *śikhara*, built of bricks and coated with plaster, is quite a late erection.

The door of the sanctum is modern. Flanking the door there are two life-size images, in *kāyotsarga* posture, of Ādinātha of 1257 A. D. Inside the sanctum is installed a colossal image of Neminātha seated in *dhyānamudrā* on a high pedestal. The image is a late one. This is apparently indicated by an inscription of 1618 A. D. engraved upon the cushion.

Gūḍhamandapa

The whole of the *gūḍhamandapa* is a modern erection. Constructed of bricks and coated with plaster it has been finished off to creamy polished surface like marble. It has entrance only on the north. Its doorframe appears to have been added later. This is evident from an inscription of 1585 A. D. engraved upon it. Inside the *gūḍhamandapa* are some images of iconographic interest. These include two colossuses of Pārśvanātha and Supārśvanātha of A. D. 1157 and a panel with 170 seated Jina figures of A. D. 1253. The colossal images with their *parikara* are shown in *kāyotsarga* posture.

Mukhamandapa

Divided into ten bays it is landed up from the *rangamandapa* by three staircases, each comprising five steps. Below the mid-staircase is a moonstone which consists of an *ardharandra* tied on each end with *gaṅṅāraka*, *fanika* and lotus stem and flanked in turn by a *talarūpaka*. The *pīṭha* is plain and devoid of mouldings. The *mukhamandapa* consists of eight pillars and four pilasters arranged east-west in three lines of four each. The pillars (Fig. 62) are of the square type, with corners chamfered into three angles. Their base consists of a *khura*, *kumbha* bearing images of four-armed *lalitāsana* goddesses in niches on the four faces, *kalasa*, *antarapatra*, and *kapota* resembling a *pattika* decorated with *cattya*-arch design. The shaft is divided into four usual sections. The first is square carrying framed figures of four- or six-armed male and female dancers and musicians, and four-armed standing female divinities including Yakṣis, Vidyādevīs and Sarasvatī. The second is octagonal bearing eight images of four-armed *lalitāsana* goddesses. The third is sixteen-sided and is inset with sixteen images of four-armed *lalitāsana* goddesses. The fourth is circular divided into two belts, the lower

showing chain-and-bells alternated by tassels, and the upper a band of *kīrtimukhas* spewing chains that are clasped below by a band of rosette-marked diamonds and beads. The capital has a double-course round *bharanī* of *karnikā* and *padma*, surmounted by four-armed double-roll brackets, the side face of each arm of which is adorned with half *kīrtimukha*. On one of these pillars in an inscription recording that this pillar was caused to be built by Āsapāla in V. S. 1310 (1253 A. D.) It appears that at least some of the *mukhamandapa* pillars were replaced by the new ones of exactly the same form and design.

All the four pilasters consist of five facets. Their base and capital are similar to the pillars. The central facet of the shaft carries a framed figure of four-armed standing goddess below, and three successive niches containing images of four-armed *lalitāsana* goddesses above, while the side facets are occupied by female attendant figures, two flanking on either side of each goddess. The shaft terminates at the top in a *ghatapallava*.

The architraves running across these columns are divided into two fasciae, the lower showing lotus scrolls which issue from the mouth of a *kīrtimukha* carved in the centre and the upper bearing a strip of diamonds. In the centre of their underside is carved in low relief a lotus medallion comprising two rows of petals and a central circle marked with rosette or twine pattern.

Of the ten ceilings the two on either extremity are square on plan and are supported on the outer side by the *rangamandapa* pillars. Each of these four ceilings is made by cutting off the corners, possessing three tiers of nine slabs, the central slab being relieved with a full-blown lotus flower comprising two rows of petals.

The two ceilings located right above the side staircases are domical raised over a square base. Each of these ceilings consists of four courses and a short circular *padmaśilā*. The first course is octagonal and the others are circular. The inner face of the octagonal course is adorned with a band of *kīrtimukhas* or a strip of diamonds, while its underside at each corner depicts a *kīrtimukha*. The second is *karṇadardarikā* incised with lotus petals. The

third and fourth are *gajatālu*, each surmounted by a band of diamonds and beads. The *padmaśilā* consists of an eight-foil *kola* edged with reverse *gajatālu* and a circular plaque, also edged with reverse *gajatālu*. The staminal tube is gone now.

The ceiling just above the mid-staircase is domical belonging to the *sabhāmandāraka* order. It is rectangular on plan, but its space is reduced to a square by a frame of four rectangular slabs placed over the architraves. The inner face of the square frame is decorated with intersecting garland loops, while its underside on each of the two shorter sides depicts three full-blown lotus flowers, each having two rows of petals. Each flower is set up in a square bordered by diamonds and beads, geese in pair filling in at the corners. In addition to this the underside also displays a frieze on the outer extremity of the shorter sides, representing horse-riders, elephants with drivers, musicians and dancers. The dome consists of four courses—the first being octagonal and the others, circular—and a circular *padmaśilā*. The inner face of the octagonal course depicts a row of geese, while its underside at each corner displays two elephants lustrating a lotus plant. The second is *karnādarikā* incised with lotus petals. The third is *gajatālu* surmounted by a strip of diamonds. The fourth consists of eight whorls of three-fold *kola*. The *padmaśilā* consists of three courses of eight-foil larger, eight-foil smaller and eight-pointed quatrefoil *kolas*. Between the *kolas* are set up reverse *gajatālu*. The staminal tube, inserted in the last course and clasped by one row of petals, is damaged now.

The ceiling near the *gūḍhamandapa* door is very similar in structure and ornamentation to the preceding one, but here the inner face of the square frame is carved with a row geese and the underside frieze is conspicuous by its absence. In contrast to the preceding ceiling the inner face of the octagonal course in the present ceiling is decorated with a strip of diamonds, while its underside corners carry Kinnara-couples. Besides, the *padmaśilā* displays only one course of eight foil *kola*, and the staminal tube is longer and clasped by three rows of petals.

The remaining two ceilings are similar to each other. Built on a square plan each ceiling consists of four courses and a short circular *padmaśilā*. The first is octagonal, it displays lotus scrolls or *ardha-padma* pattern on the inner face and *kīrttimukha* on the underside corners. The other three courses are circular, each consisting of *padma* decorated with lotus petal-and-bud ornament. The *padmaśilā* consists of two courses, the first having an eight-foil *kola* and the second an eight-pointed quatrefoil *kola*, each preceded by reverse *gajatālu*. The staminal tube inserted in the second course is clasped by two rows of petals. The quatrefoil *kola* course and the staminal tube have disappeared in one ceiling.

The two *khattakas* flanking the *gūḍhamandapa* door are empty. In one, however, the *parikhara* may be seen. The pedestal of each *khattaka* is *pañcaratha* and shows mouldings of *bhitṭa*, *kumuda*, *khura*, *kumbha* carrying decorations of diamonds on the body and foliage on the shoulder, and two *kapotas*, each decorated with *cātya* arch enrichment. On the pedestal stand two moulded pillarets joined on the top by a lintel. The *khattakas* are surmounted by a ribbed eave-cornice and a triple *udgama*.

Built against the wall of the *gūḍhamandapa* and located in the extreme bay on the west is a newly constructed chapel of *Ambikā*, while in the corresponding east bay is a *Nandīśvaradvīpa* panel dated A D 1266. The *mukhamandapa* is now enclosed on the east by a screen wall made up of blind grilles. Against the screen wall are stationed five images of *kāyotsarga* Jinas and one image of *padmāsana* Jina. On the west the *mukhamandapa* is enclosed by a plain balustrade. The screen wall and the balustrade seem to be a later addition.

Raṅgamaṇḍapa

It is a two storeyed structure displaying a forest of twenty pillars (Fig 60). Eight of these pillars are disposed in the nave in the same manner as we find in the Śāntinātha temple, and six run north-south in each of the side aisles. The upper storey is indicated by a balustraded wall perched upon the nave architraves over the pillars and carried as far as the *gūḍhamandapa* door on the one end and the *nālamandapa* on the other. The space between the

dome and the balustrade is open, so that the interior of the *rangamaṇḍapa* has become highly ventilated

The eight pillars in the nave are of the square variety, with corners chamfered into five angles, and correspond to the pillars of the *mukhamandapa*, but these are taller and massive and are supported by a moulded pedestal which consists of a *bhūṭa*, *jādyakumbha*, *karnikā*, *antarapatra* and *paṭṭikā*. Besides, the framed figures at the base of the shaft represent four- or six-armed male dancers, musicians and Pratihāras. Six of the aisles pillars flanking on the two sides of the nave are also of the square type, with corners chamfered into five angles, but compared to the nave pillars these bear very little carvings. The pedestal, base and capital of these pillars are similar to those seen in the nave pillars, but here the sculptured niches on the *kumbha* are replaced by half diamonds. As regards the shaft, it is square at the base, surmounted by a square block decorated with *cattya*-arch motif, and sixteen-sided and circular above, the last section being surmounted by a band of *kīrttimukhas* emitting chains which are secured below by a band of diamonds and beads. The other six pillars of the aisles flank on two sides of the *mukhamandapa* and belong to the octagonal order. These pillars carry similar mouldings and decorations as are noticed in the square pillars of the aisle, with this difference that here the square part is shaped into an octagonal one.

The architraves running across these pillars are similar to those found in the *mukhamandapa*, but the upper fascia of those in the nave is decorated with sculptured niches containing images of four-armed *lalitāsana* goddesses, *padmāsana* Jina in *dhyānamudrā* and *kāyotsarga* Jina, with male attendants, *ganas* and *Kinnaras* in between. The slanting seat-back of the balustrade placed over the nave architraves consists of an *āsanapatṭa* and a *kaṭṭāsana*. The *āsanapatṭa* is adorned with *kīrttimukhas*. The *kaṭṭāsana* is divided into three horizontal belts. The lower is incised with flamboyant pattern, the middle shows lotus flower, *kīrttimukha*, Mālādhara, elephant, human head like sun, peacock, goose, monkey, devotee, stepped diamond, pair of fishes, tiger, twine pattern and two conjoint monkeys in roundels framed by segmented pilasters, and the upper is relieved with foliate scrolls.

The nave is covered by a carved domical ceiling raised up by *uccālakas* placed directly over the capitals of the pillars forming the octagon on the one hand and on the *āsanapatṭa* of the *kaṭṭāsana* at the corners on the other. The *uccālakas* consist of two members, namely shaft and capital. The shaft is square at the base, octagonal in the middle and circular on the top, the last section being surmounted by a band of *kīrttimukhas* spewing chains which are clasped below by a band of diamonds and beads. The capital consists of a double-course round *bharapī* of *karṇikā* and *padma*, surmounted by four or five-armed double roll brackets carrying representation of half *kīrttimukhas* on their side faces. The architraves running across the *uccālakas* are divided into two fasciae. The lower depicts lotus scrolls issuing from the mouth of a *kīrttimukha* carved in the centre, and the upper is inset with sculptured niches containing images of four-armed *lalitāsana* goddesses accompanied by attendant figures. In the centre of their underside is carved in low relief a lotus medallion having two rows of petals and a central circle. On the architraves, on the outer side, overhangs a corrugated eave-cornice.

The domical ceiling (Fig 61) is of the *sabham-andāraka* type, consisting of nine circular courses and an exquisite circular *padmaṭilā*. The first course is decorated with *ardhapadma* motif. The second is *karnadardariskā* surmounted by a *kīrttimukha* band. The third displays four-armed *lalitāsana* goddesses in projecting niches and attendant figures in alternate recesses, the niche in each cardinal direction, however, depicts Gaja-Lakṣmī. The fourth is *gaṇatālu* surmounted by two decorative bands, one showing diamonds and beads and the other, lotus petals. The fifth represents the *Cyavana-kalyāṇaka* scene of some Jina, eight auspicious Jaina symbols, and an Ācārya with *śihāpanā* in front and delivering religious discourse to the Śravakas. The sixth is like the fourth. The seventh, eighth and ninth consist each of sixteen whorls of four-fold (3+1) *kola*, diminishing in size as they go up. The top-most *kola* course carries figures of Vidyādhara on the points. From the third course project out sixteen square brackets. Fourteen of these brackets are occupied by four-armed Vidyādhara and two are carried by four-armed Nāgamaṣiṇ, the latter being

located near the *mukhamandapa*. The eight square blocks introducing the dome are inset with images of four-armed *lalitāsana* goddesses. The *padmaśilā*, built on the principle of co-radial regression, consists of seven courses. Each of the first three courses consists of sixteen whorls of trefoil *kola*, and each of the next three courses pertains to sixteen-foil *kola*. The last course has an eight-foil *kola*. At the tip of the *padmaśilā* is inserted a hooked bar of iron, which seems to be a later addition. Each corner at the base of the dome depicts a large figure of *kīrttimukha* carved in alto-relievo. The entire ceiling is painted now, so that its originality is considerably marred.

A small but ornate domical ceiling may also be seen on the north side of the nave, built right above the opening. It is rectangular on plan, but its space is reduced to a square by a frame of four rectangular slabs placed over the architraves. The inner face of the square frame is decorated with intersecting garland loops, while the underside of the slabs on each of the two shorter sides is decorated with four full-blown lotus flowers, each set up in a square bordered by a diamond-and-bead band and having geese in pair at corners. The dome proper consists of four courses and a circular *padmaśilā*. The first course is octagonal and the others are circular. The inner face of the octagonal course is decorated with a row of geese, while its underside at each corner displays two elephants lustrating a lotus plant. The second is *karnadardarikā*. The third is *gayatālū*. The fourth consists of eight whorls of trefoil *kola*. The *padmaśilā* consists of one row of petals, an eight-foil *kola* and a *bijapūraka*.

Except for one near the *mukhamandapa*, west wing, all the other ceilings of the *rangamandapa* are *samatāla* and uncarved. The carved *samatāla* ceiling represents in bas-relief an oval-shaped full-blown lotus flower flanked on two sides by a scroll-band and a diamond-strip. On two sides of the flower are two *kīrttimukhas*.

The bay near the central *devakulikā* (the 5th from the southern end) also has domical ceiling, now plastered up with lime.

Devakulikā

The platform on which the *devakulikās* rest runs all around the courtyard and is landed up from the courtyard by a flight of three steps cut all around. From the platform two small steps lead to the doors of the *devakulikās*. The two central *devakulikās* are larger in dimension and are reached from the *rangamandapa* by two steps only, for their floor is lower than that of the other *devakulikās*. The *devakulikās* are screened by one arcade of pillars on the north side and by a double arcade of pillars on the east and the west. The pillars are of the octagonal type and correspond to the octagonal pillars of the aisles of the *rangamandapa*, with this difference that the pedestal is absent here. Two terminal pillars near the *nālamandapa*, however, are of the square type and resemble the square pillars of the aisles of the *rangamandapa*, but the pedestal here too is absent. The five-faceted pilasters have similar base and capital as we find in the pillars, but the side brackets of the capital are square, decorated with diamonds. The shaft, however, is comparatively ornate. The lower part of the shaft here too is plain, but the part above depicts flamboyant pattern in beaded semi-circle (in one instance the flamboyant device is replaced by a pair of monkeys), *ghatapallava*, foliate scrolls, half-blown lotus, *ardha-padma* in beaded demi-circle, and finally a *kīrttimukha* spewing chains that are clasped below by a band of diamonds and beads. The architraves are similar to those seen in the *mukhamandapa*. Each bay contains an uncarved *samatāla* ceiling.

The door of each *devakulikā*, excepting that of the two central *devakulikās*, is of the *dvīśākhā* variety, consisting of a *patraśākhā* decorated with foliate scrolls and *bakulamāla*, and a *śākhā* carved with creepers. The lower part of the *śākhās* is occupied by a framed figure of four-armed standing goddess flanked on each side by a female attendant, a female carrying water pot also stands towards the opening. The *udumbara* displays a semi-circular projection carved with stemmed lotus in the centre, a projecting *kīrttimukha* on each side of it, and a niche containing an image of four-armed *lalitāsana* Sarvānubhūti on extreme right and Ambikā on extreme left, both carved in shallow relief and accompanied by two female attendants. The *uttaraṅga*

continues the decorative bands of the *śākhās* and depicts a *padmāsana* Jina in *dhyānamudrā* on the *lalāta*. In front of the door is a moonstone which consists of an *ardhacandra* tied on both ends with *gagāraka*, *śankha* and lotus stem, and flanked in turn by a *śalarūpaka*. The moonstone is preserved in some *devakulikās* only. The *devakulikās* have no partition walls and the enshrined images are gone now, but the moulded pedestal, which runs without break from one end to the other, is well preserved. The pedestal in each *devakulikā* is *saptaratha* and carries mouldings of *bhutta* decorated with intersecting garlands and foliage, *jadyukumbha*, *karnikā*, *antara-patra*, and *padma* underlined with leaves.

The exterior wall of each of these *devakulikās* is *tryanga* on plan consisting of *bhadra*, *pratiratha* and *karna*. The *devakulikās* are separated from one another by *salilāntaras*. In elevation it is divided into *vedibandha*, *janghā* and *varandikā*. The *vedibandha* consists of a *bhutta* decorated with diamonds, *khura*, *kumbha* embellished with half diamonds or sculptured niches containing images of four-armed *lalitāsana* goddesses, *kalāśa*, *antarapatra*, and *kapota* decorated with *cattya*-arch pattern. The *janghā*, divided into two registers by a band of *ardhapadma* motif and topped by a *kīrtimukha* band or a band of intersecting garland loops, is plain. The *varandikā* displays an usual *kapota* and a ribbed eave-cornice. Over the eave-cornice is a parapet with battlements, all modern and now plastered up.

The southernmost *devakulika* in the west wing is crowned by a *śikhara* which is in a good state of preservation. It rises from a *prahara* consisting of a recessed fillet and a *padma*. The composition of *śikhara* reveals a *tryanga mūlamanjari* marked by five *bhūmī-āmalakas*, two *uromanjari*s and a *rathikā* along each *bhadra*, a *śṛṅga* over each *pratiratha*, and two *śṛṅgas* over each *karna*. The *angas* of the *mūlamanjari* terminate at the *skandha* and are crowned above it by a large *āmalaka* clasped by fillet, a *candrikā*, a smaller *āmalaka*, a *kalāśa* and a *bijapūraka*. There is a *dhvajādhara* on the west facade. All the *śṛṅgas* and *uromanjari*s are but the replica of the *mūlamanjari*, only that the *śṛṅgas* have only one *āmalaka* as their crowning member. There are *gajamuṇḍas* between the *śṛṅgas*. The entire *śikhara* is enmesh-

ed with *cattya* arches. The *rathikā*, flanked by balcony models and surmounted by double-course *udgama*, contains an image of four-armed *lalitāsana* goddess accompanied on each side by a female *caurī*-bearer.

The pillars of the two central *devakulikās* are similar to those of the other *devakulikās*, but below the base these have two *bhuttas*. Their pilasters are like the pillars. Unlike the *śamatala* ceilings, here is found a domical ceiling consisting of four courses, the lowermost being octagonal and plain, and the other three being circular and incised with lotus petals. The circular ceiling slab is relieved with an open lotus comprising two rows of petals. The doorframe is of the *caturśākhā* variety decorated with foliate scrolls, lotus scrolls, creepers and lotus scrolls respectively. The lower part of the *śākhā* is occupied by a framed figure of four-armed standing goddess flanked on each side by a female attendant, a female bearing pitcher also stands towards the opening. The two goddesses in the east *devakulika* may be identified with Cakresvari, while those in the west are identifiable with Rohini and Vairotya (Fig 63). The *ulumbāra* and moonstone are similar to those found in the other *devakulikās*, but the niches are projected and the images therein are flanked on the inner side by two female attendants. The *uttaranga* is modern. Inside the east *devakulikā* is installed on a high moulded pedestal a colossal *saparikāra* image of Adinatha seated in *dhyānamudrā*. The image is a late one. This is securely dated by an inscription of 1618 A.D. engraved upon it. In the west *devakulikā* is a colossal image of Parśvanatha seated in *dhyānamudrā*, with a seven-hooded cobra canopy overhead. This image also appears to be of subsequent date.

The exterior wall of the central *devakulikā* in the west wing (Fig 64) is also *tryanga* on plan and carry the same set of mouldings as we find in the other *devakulikās*, but here the mouldings are not in the same alignment, the *janghā* is rich in ornamentation, and below the *varandikā* is a square *bharanī* clasped by foliage. The *janghā* is supported by a *mañcikā* decorated with *cattya*-arch ornament. The *mañcikā* on the *bhadra*, however, carries a *kīrtimukha*-band. On the *bhadra* is stationed an image of four-

armed *lalitāsana* goddess Prajñapti. To her right, on the *pratiratha* and the *karna*, are Mahākālī and *dikpāla* Varuna, and to her left are Kālī and *dikpāla* Nirrti, all having four arms and represented in the standing attitude. The goddesses are surmounted by *udgamas* oversecting a *kīrtimukha* band which is also carried on the *karna*. Above the *kīrtimukha*-band comes a narrow fillet and then follows comparatively larger *udgama* oversecting another *kīrtimukha*-band. The *devakulikā* is crowned by a *śikhara*, now plastered up, but the *rathikā* at its base is exposed and shows an image of four-armed standing goddess Cakreśvarī. There is a *makara-pranāla* pierced into the *khura* on the north end.

The exterior wall of the central *devakulikā* on the east is similar to that of the west *devakulikā*, but here the *janghā* is devoid of statuary and carries on its top a band of intersecting garland loops.

Porch

It is approached from the ground by a double flight of steps, each comprising four steps. Square on plan it is enclosed by a balustrade which consists of *rājasenaka*, *vedikā*, *āsanapatta* and *kaksāsana*, all devoid of carvings (Fig 63). On the *āsanapatta* stand two pillars and two pilasters supporting a ceiling on a square frame of plain architraves. The ceiling is made by cutting off the corners, comprising three tiers of nine plain slabs. The door is modern. The porch is overshadowed by a corrugated awning over which is placed a *kapota*.

Nālamandapa

Built over the entrance porch and a stair of five steps leading from the porch to the floor of the *rangamandapa*, the *nālamandapa* is a square pillared *mandapa*, if the bay right above the porch is excluded. It is laid out on a floor higher than the corridor of the *devakulikās* and is approached from the latter by only one step.

On the exterior (Fig 63) it is enclosed by a balustrade which consists of *rājasenaka*, *vedikā*, *āsanapatta* and *kaksāsana*. The *rājasenaka* is decorated with diamond-and double volute pattern. The *vedikā* is divided into upright posts alternating with depressed slabs. Below, the post is plain, and above, it depicts *ghaṭapallava*, foliate scrolls and volute

pattern. The slabs are decorated with half diamonds, elongated half diamonds, creepers, *kīrtimukhas*, female carrying water pot, and *kāyotsarga* Jina. The *āsanapatta* and *kaksāsana* are similar to those seen in the *rangamandapa*. A balustrade consisting of similar *āsanapatta* and *kaksāsana* may also be seen on its southern end.

Divided into seven bays the *nālamandapa* consists of eight pillars and four pilasters. The pillars run north-south in two lines of four each. Four of these pillars rest on the *kaksāsana* placed right above the porch. Of the four pilasters, two are located near the door of the *devakulikās* and two rest on the *kaksāsana*. Across these columns run architraves which are spanned on the same level as those placed across the *rangamandapa* pillars. On the architraves, on the outer side, overhangs a corrugated eave-cornice. The roof of the northernmost bay is raised up by a set of four dwarf pillars placed on the *kaksāsana* pillars. The *kaksāsana* pillars and the dwarf pillars are similar to the *uccālakas* of the *rangamandapa*. Two pillars of the *nālamandapa* near the southern end are of the square order and correspond to the square pillars of the *mukhamandapa*, but here the framed figures at the base of the shaft include only four-armed male dancers and musicians. Two intermediate pillars are like the octagonal pillars of the *devakulikās*. The pilasters are similar to those seen in the *devakulikās*, but the two *kaksāsana* pilasters do not have the base, and their capital has square brackets carved with diamonds. The architraves are similar to those noticed in the *mukhamandapa*. On the front of the northernmost bay is thrown a beautiful *torana*-arch of the cusp-*tilaka* variety, emerging from the side brackets of the *kaksāsana* pillar-capitals and meeting in the centre of the architrave across the dwarf pillars. The roof of this bay is provided with a corrugated eave-cornice followed above by subsequently built battlements.

Of the seven bays the two on either side have uncarved *samatala* ceilings, while the other three, running north-south from one end to the other, have domical ceilings. The domical ceiling in the northern bay, i. e. the one built over the porch, is square on plan and consists of seven plain courses, the lowermost being octagonal and the others,

circular The apical circular slab covering the dome, however, is relieved with an open lotus comprising two rows of petals, and sustains a small staminal tube The intermediate domical ceiling is rectangular on plan, but its space is reduced to a square by a frame of four plain rectangular slabs placed over the architraves. The dome, built on a square base, consists of four courses, the lowermost being octagonal and the other three being circular of the *padma* type All the courses are devoid of carvings The circular slab covering the dome is carved with a full-blown lotus flower having two rows of petals Recently it has been painted. The domical ceiling on the southern end is similar to the preceding ceiling, but the rectangular slabs forming the square frame depict intersecting garlands and foliage on the inner face and three full-blown lotus flowers, each having two rows of petals, on the underside of the two shorter sides.

SAMBHAVANĀTHA TEMPLE

It is situated to the west of the Neminātha temple On plan it consists of a *mūlapāsāda*, a *gūḍhamandapa* with lateral entrance porches, and a *rangamandapa*, the whole being surrounded by a *prākāra* having projections against the lateral porches of the *gūḍhamandapa* (Fig 110) The temple is entered only from the north through a lately erected porch landed up from the ground by a flight of ten steps

Mulaprāsāda

It is *tryanga* on plan, consisting of *bhadra*, *pratiratha* and *karna*, each broken into three planes, but the *bhadra* displays five planes in the *pītha*. Between the *karnas* and *pratirathas* are *salāntaras* that are not extended to the *pītha* The frontal *karna* and *pratiratha* are transmuted in a buffer wall which separates the *gūḍhamandapa* from the sanctum

The *pītha* is simple, comprising *bhūṭa*, *jāḍya-kumbha*, *karnikā* and *paṭṭikā* The *vedibandha* consists of a *khura*, *khumbha*, *kalāśa*, *antarapātra*, and *kapota* decorated with *udgama* pattern The *kumbha* carries images of four-armed *lalitāsana* goddesses (Cakresvari, Jvālāmālīnī and Vajrāṅkusī being

identified) on the *bhadras* and *karnas*, and the representation of half diamonds on the *pratirathas*. Each of the *bhadra* goddesses is flanked on either side by a dancer or musician The *janghā*, supported by a *mañcikā* having *lambanas* underneath, is divided into two registers by a plain median band and is plain. On each *bhadra*, however, is a projecting sculptured niche surmounted in the *varaṇḍikā* portion by a double-course *udgama*. But for the *parikara* the niches are empty The *varaṇḍikā* consists of a narrow fillet, an usual *mañcikā*, an usual *kapota*, and a ribbed eave-cornice bearing a diamond-and-bead band on the soffit

There is a *makara-pranāla* pierced into the *khura* on the east

The *śikhara* (Fig 110) rises from a *prahāra* which consists of a recessed fillet carved with diamonds, and a *kapota* The composition of the *śikhara* reveals a *tryanga mūlamanjarī* marked by seven *bhūmi-āmalakas*, two *uromanjarīs* and a *rathikū* along each *bhadra*, two *śrṅgas* (one large and one small) over each *pratiratha*, a *śrṅga* and a *tilaka* over each *karna*, and a *pratyanga* flanking on either side of the upper *uromanjarī* The *angas* of the *mūlamanjarī* terminate at the *skandha* which is carved with diamonds, but the *bhadra* offsets extend to the *grīvā* which is crowned by a large *āmalaka* clasped by a diamond-and-bead band, a *candrikā*, a smaller *āmalaka*, a *kalāśa* and a *bijapūraka* The *dhvajapataḥā* is modern, but the *dhvajadhara* seems to be old The *uromanjarīs* are similar to the *mūlamanjarī*, but the diamond-and-bead band is conspicuous by its absence on the large *āmalaka* and the lower *uromanjarī* is divided only into five stages of *bhūmi-āmalakas* All the *śrṅgas* and *pratyangas* also have three *angas* and are crowned by two *āmalakas* Between the *śrṅgas* are represented *gajamundas* The *tilakas* shelter images of four armed standing goddesses The *rathikās* are supported by a *pañcaratha* pedestal carved with half lotuses and are flanked on two sides by balcony models Each *rathikā* shelters an image of four-armed goddess attended upon either side by a female *caurī*-bearer. The goddess stands cross-legged on a console carved with lotus plant and is canopied overhead by a hood and a double-course *udgama* The goddess in the east *rathikā* is Vajrāṅ-

kuśī, while those in the south and west *rathikā* are Cakreśvarī and Sarasvatī respectively. Except for the *śṛṅgas* the entire *śikhara* shows a fretwork of minute *caitya*-arch motif.

On the northern facade of the *śikhara* is a blind balconied window lodged over the buffer wall. The window has a *phāṃsanā* roof crowned by a fluted bell, a *kalāśa* and a *biṣapūṣaka*. The *phāṃsanā* also supports a lion which springs from the *uromaṅjarī*.

The doorframe of the sanctum is of the *dvīśākhā* variety, consisting of *patraśākhā* and *stambhaśākhā*. The *patraśākhā* is decorated with foliate scrolls and carries a female pitcher-bearer on the lower part, while the *stambhaśākhā* is plain. The *udumbara* shows a semi-circular projection carved with stemmed lotus in the centre, a projecting *kīrttimukha* on each side of it, and a sculptured niche sheltering Sarvānubhūti on extreme right and Ambikā on extreme left, both having four arms and sitting in *lalitāsana*. The *uttaranga* continues the decorative bands of the *śākhās* and depicts a *padmāsana* Jina in *dhyānamudrā* on the *lalāta*. In front of the door is a moonstone which consists of an *ardhacandra* tied at both ends with *gagāraka śankha* and lotus stem and flanked in turn by a *talarūpaka*. Inside the sanctum is an image of Sambhavanātha carved in the round and seated in *dhyānamudrā* on a moulded pedestal. The image seems to be a later one but the pedestal is old. The pedestal consists of three *bhittas*, a *jādyakumbha*, a *karnikā*, an *antarapātra* decorated with diamonds, and a *kapota*. In the centre of the pedestal is depicted an image of Lakṣmī.

The buffer wall, in the interior, contains two sunk niches. But for the *parikara* nothing now remains in the east niche, while that on the west shelters a couple of Śrāvaka and Śrāvikā standing with folded hands. Probably they are the donors of this temple.

Gaḍhamanḍapa

It is *dyuṅga* on plan, consisting of *bhadra* and *karna*, each broken into three planes. It shares its *pīṭha* and *maṇḍovara* with the sanctum, but the superstructure is now plastered up with lime,

Each of the lateral porches (Fig 111) is approached from the court by a flight of three steps cut across the *pīṭha* mouldings. Square on plan each porch consists of two pillars and two pilasters and is covered by a domical ceiling supported on a square frame of architraves. The pillars are of the octagonal type. Their base consists of a *bhitta*, *khura*, *kumbha* decorated with half diamonds, *kalāśa*, *antarapātra* and *kapota*. The shaft is octagonal at the base, sixteen-sided in the middle and circular on the top, the last section being surmounted by a band of *kīrttimukhas* spewing chains which are secured below by a band of diamonds and beads. The capital has a double course round *bharanī* of *karnikā* and *padma*, surmounted by four-armed double roll brackets bearing the representation of half *kīrttimukha* on the side face of each bracket. The pilasters are five-faced and have similar base and capital as are noticed in the pillars, but here the *bhitta* of the base is carved with diamonds. The lower part of the shaft is plain, while above, it displays flamboyant pattern in beaded half circles, *ghaṭapallava*, foliate scrolls, half blown lotus, *ardhapadma* motif, and lastly *kīrttimukhas* spewing chains which are secured below by a band of diamonds and beads. The architraves are divided into two fasciae. The lower fascia is decorated with lotus scrolls emerging from the mouth of a *kīrttimukha* represented in the centre, and the upper is carved with a strip of diamonds. In the centre of their underside is carved in very shallow relief a medallion consisting of three concentric circles. The ceiling is composed of five courses, the first being octagonal and the others, circular. The inner face of the octagonal course is decorated with a row of geese, while its underside at each corner is plain. The next three courses are *padmas*, each decorated with lotus petals. The fifth is in the form of ceiling-slab relieved with a full-blown lotus flower comprising two rows of petals. The ceiling is raised up by a square frame of surarchitraves decorated with *ardhapadma* pattern. The roof, now plastered up, has a corrugated awning overhanging the architraves. The door and the moonstone are similar to those seen in the sanctum.

The northern doorframe is ornate (Fig 112). It is of the *trīśākhā* variety, consisting of *patraśākhā*,

stambhaśākhā and *bāhyaśākhā*. The *patraśākhā* is decorated with foliate scrolls. The *stambhaśākhā*, with cut off corners, bears similar decorations as we notice on the pilasters of the lateral porches, but is flanked on each side by a *bakulamālā*. The *bāhyaśākhā* is plain. The lower part of the *śākhās* is occupied by a framed figure of Pratihāra accompanied on each side by two female attendants, one of which towards the opening carries a *caurī*. The *udumbara* is similar to that seen in the sanctum, but the images in the niches are flanked on both sides by *caurī*-bearers. The *uttaraṅga* continues the decoration of the *patraśākhā* and depicts a *padmāsana* Jina in *dhyānamudrā* on the *lalāta*. The over-door shows a row of nine miniature *śikhara*s, six of which contain images of *lalitāsana* goddesses.

Internally, the *gūḍhamandapa* is square having its wall reinforced by eight pilasters. The pilasters are arranged in an octagon and support a domical ceiling on an octagonal frame of architraves. The pilasters are very similar to the pillars of the lateral porches, but the circular section of the shaft is plain here. The architraves are also similar to those found in the porches, but their underside shows a lotus medallion. The domical ceiling is composed of seven circular courses. The first course is decorated with a strip of diamonds. The next five are *padmas*, each incised with lotus petals. The seventh, closing up the dome, has flat surface relieved with an open lotus having two corollas of petals. The four corners at the base of the dome are plain.

The interior wall of the *gūḍhamandapa* contains twelve sunk niches, each topped by an *udgama*, but the images installed therein are gone now. In some may be seen vestiges of *parikara*. The *parikara* in two niches is canopied by a seven-hooded cobra, indicating that originally these contained images of Pārśvanātha.

Raṅgamandapa

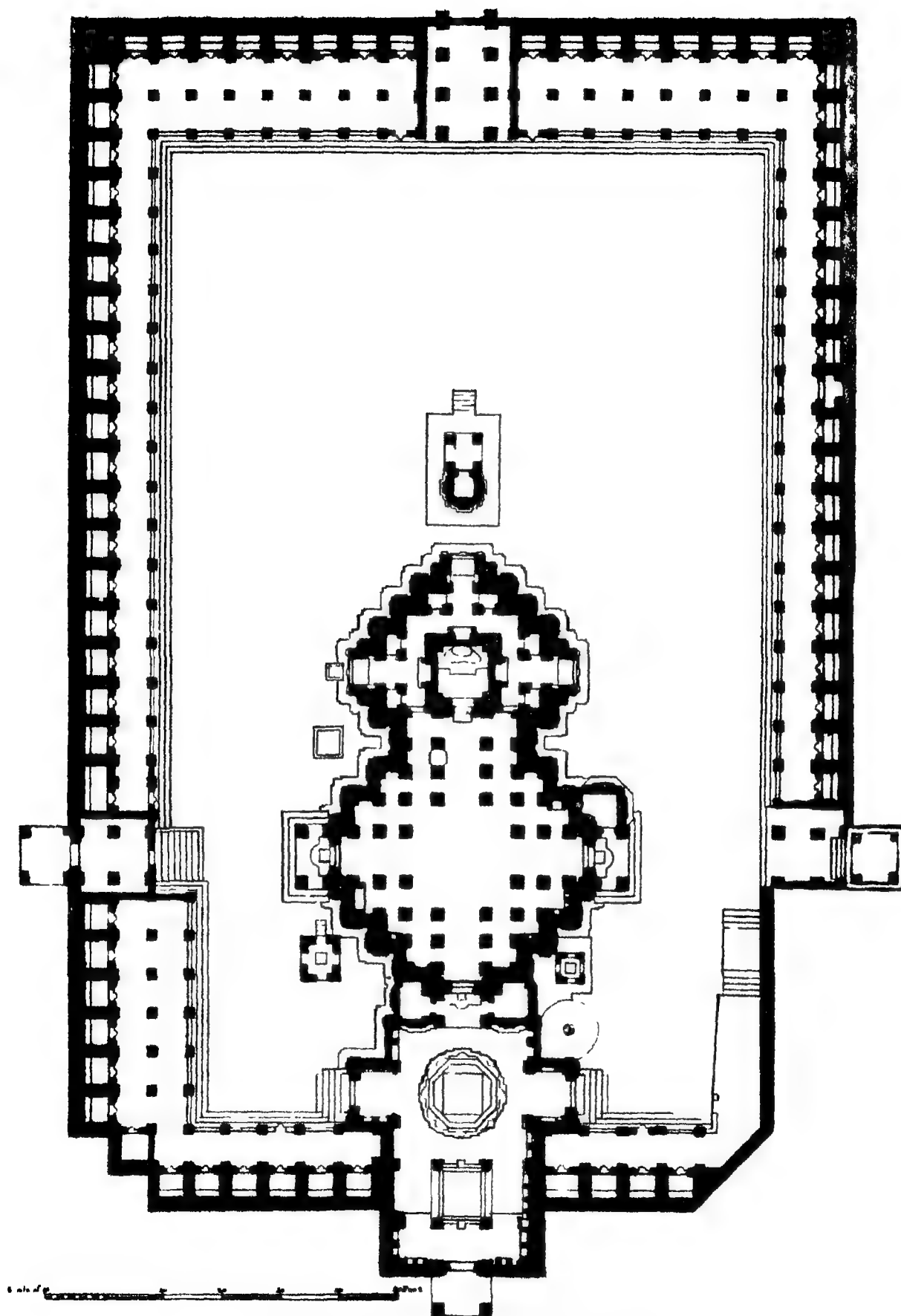
The *raṅgamandapa*, square on plan, rests on a *pīṭha* which is but a continuum of that of the *mūlaprāsāda*. It is landed up from the north side of the court by a flight of four steps cut across the *pīṭha* mouldings. It displays a forest of ten pillars disposed along its three sides and two pilasters flanking the door of the *gūḍhamandapa*. Of these columns, six pillars and two pilasters are arranged in an octagon, supporting a domical ceiling on an octagonal frame of architraves. The pillars are similar to those seen in the lateral porches of the *gūḍhamandapa*. The architraves are plain. The five-faceted pilasters are ornate. Their base consists of a *khura* decorated with diamonds, *kumbha* carved with half diamonds, *kalāṣa*, *antarapatra*, and *kapota* embellished with *caitya*-arch ornament. Below, the shaft shows a framed image of four-armed standing goddess accompanied on each side by a female *caurī* bearer. The goddess on proper right is Cakresvarī, while the goddess on proper left could not be identified as her *vāhana* and the objects held by her are mutilated. Above, the shaft displays three successive niches, each containing an image of four-armed *lalitāsana* goddess accompanied on either side by a female attendant. The niches are surmounted by tri-arch pediments with pair of geese. The shaft terminates at the top in a *ghataṭpallava*. The capital has a double course square *bharanī* of *karnikā* and *padma*, topped by double-roll brackets carrying half *kīrtimukha*s on their side faces. The dome is composed of eleven circular courses. The first depicts *ardhaṭpadma* in semi-circles. The next nine courses consist of *padmas* and are plain. The topmost course is relieved with an open lotus comprising two rows of petals and a flower bud. The four corners at the base of the dome are plain. The roof of the *raṅgamandapa*, now plastered up, has a corrugated eave-cornice.

GIRNAR

NEMINĀTHA TEMPLE

This is a *sāndhāra-prāsāda* standing in an oblong courtyard measuring 190 ft by 130 ft. It consists of a *mūlaprāsāda* enclosed by an inner *pradakṣiṇā-paṭha*, a *gūḍhamandapa* with lateral entrance

porches, and a rectangular hall terminating at the west end in a balcony window which almost overhangs the nearly perpendicular scarp of the hill (Text. Fig 4, Fig 53). The temple complex is surrounded by a row of seventy one



4. Plan of the Neminātha temple at Girnar

devakulikās with a colonnaded corridor in front. As regards the orientation, the temple faces west. The principal entrance was originally on the east side of the courtyard, but it has now been closed, and the one used is from the Khengar's Mehal on the south side of the court. An opening is also found on the north side of the court. The side entrances on the north and south are coaxially arranged with the *gūḍhamanḍapa* doors.

The temple has considerably suffered from restoration. In the court are some small shrines standing independently or built against the wall of the present temple. These small shrines are very late erections and have marred the beauty of the temple. The floor of the court has been raised up by a layer of stone masonry, so that some of the *pīṭha* mouldings of the temple and the lower step of the *devakulikās* are now concealed from view. In spite of the work of vandalism the temple retains its original character.

Mūlaprāsāda

It is *tryaṅga* on plan, consisting of *bhadra*, *pratiratha* and *karna*, each broken into three planes. The *karna* and *pratiratha* are not only equilateral but they also have the same proportions. Between the *angas* are *salilāntaras*. The *salilāntaras* between the *karnas* and *pratirathas* contain *konikās* which are not carried down to the *pīṭha*.

Its elevational (Fig 54) scheme displays *pīṭha*, *vedibandha*, *janḡhā*, *varandikā* and *sikhara*. The *pīṭha* consists of two *bhuttas*, a *jādyakumbha*, a *karnikā*, a *chādyakī* carved with *caitya*-arch motif, and a plain *patṭikā*. The *vedibandha* pertains to *khura*, *kumbha* bearing carving of half diamonds incised with flamboyant pattern, *kalāśa*, *antarapatra*, and *kapota* embellished with *udgama* pattern. The *janḡhā*, divided into two registers by a plain *patṭikā* and also surmounted by a similar *patṭikā*, is plain. The *janḡhā* is supported by a *mañcikā* and is crowned on each central plane by a two-course stepped pediment bearing squatted monkeys at the corners of the *angas* and the *konikās*. The pediment oversects on the top a plain fillet. Above this comes a projected fillet decorated with rosette-marked diamonds. The *varandikā* consists of a *kapota* and a ribbed eave-cornice.

The composition of each *bhadra* above the *pīṭha* is different. Here it shows a balconied window, the component parts of which are carried up to the *varandikā*. The vertical wall of the balcony consists of *rājasenaka*, *vedikā*, *āsanapatta* and *kakṣāsana*. The portion upto the *āsanapatta* is divided into five offsets, three on the front and one on each side. Each offset is broken into three planes. Between the offsets are recesses, and the recesses in the *rājasenaka* portion show diamonds framed by pilasters. The *āsanapatta* with an *udgama* and two bells (rooflets) boldly projects over each offset, while it recedes with two *līrtimukhas* and a bell over each recess. The *āsanapatta* is clasped on either end by a drooping foliage. The *kakṣāsana* is divided into three horizontal belts, all being plain. On the *āsanapatta* of the *kakṣāsana*, at the two corners, are placed two squat pillars which support a corrugated eave-cornice overhanging the architrave across the pillars. The pillars consist of only shaft and capital. The shaft is square at the base, octagonal in the middle and circular on the top. The capital has a double-course round *bnaranī* of *karnikā* and *padma*, surmounted by four-armed roll brackets. The space between these pillars is filled with perforated stone grilles through which diffused light enters the inner *pradakṣiṇāpāṭha*.

Pierced into the *rājasenaka*, on the north side, is a *makara-praṇāla*.

The *sikhara*, separated from the eave-cornice of the *mandovara* by a recessed fillet, displays a *tryaṅga mūlamanjari* marked by nine *bhūmi-āmalakas*, three *uromanjari*s—the lower showing five *bhūmi-āmalakas*, and the middle and upper carrying seven *bhūmi-āmalakas*—and a *rathikā* along each *bhadra*, a small *śṛṅga* on either flank of the *rathikā*, two *śṛṅgas* over each *pratiratha*, and three *śṛṅgas* over each *karna*. Between the *śṛṅgas* of the *karnas* and *pratirathas* are placed *nastāśṛṅgas* and *gajamundas*. The *gajamundas* are also seen on the flanks of the other *śṛṅgas*. The *angas* of the *mūlamanjari* terminate at the *skandha*, but the *bhadra* extends to the *grīvā* which is crowned by a large *āmalaka*, a *candrikā*, a smaller *āmalaka*, a *kalāśa* and a *bijapūraka*. The *dhvajapatākā* is modern, but the *dhvajādhara* seems to be old. All the *uromanjari*s and *śṛṅgas* are of the *tryaṅga* type and have similar crowning members as we find in case of the *mūlamanjari* (Fig 54).

Flanked by two balcony models and surmounted by a triple *udgama*, each *rathikā* contains a figure of four-armed *lalitāsana* goddess accompanied on either side by a female *caurī*-bearer. The goddess in the south *rathikā* is Vairoṭyā. She holds snake and shield in the upper right and left hands, while her lower two hands are in the *bhūmisparī* *amudrā*, her snake cognizance is shown below the seat. The goddess in the the east *rathikā* is Cakreśvarī rode on Garuḍa. She carries discs in her upper hands, her lower right hand is in the *abhayamudrā* and the corresponding left one holds a *śankha*. The goddess in the north *rathikā* may be identified with Mānasi. She bears lotuses in her upper hands, *varadamudrā* in the lower right hand and a water pot in the corresponding left one. She has swan as her cognizance. In the lower right corner of the goddess is a devotee with folded hands. On the top of each *rathikā* is a lion seated on his haunches. The lion in the south *rathikā* has disappeared. Above the balcony model and flanking the *udgama* are *śilakas* sheltering *lalitāsana* goddesses with attendant figures.

The front facade of the *śikhara* shows only one *uromañjarī*, the others have been replaced by a blind window surmounted by a triple stepped pediment. The lower course of the pediment is crowned by an elephant seated on his hind legs. The next course carries three lions seated on their haunches, one of these lions faces front, while the other two face to the sides. The crowning member of the top course is missing, at the base of this course, on either side, can be seen a sculptured niche containing an image of standing goddess with attendant figures.

The door of the sanctum is of the *pañcaśakha* type. It consists of *patraśākhā* decorated with lotus scrolls, *rūpaśākhā*, *rūpastambha*, *rūpaśakhā*, and *bāhyasākhā* carved with lotus petals. The lower part of the *śākhās* is occupied by a Pratihāra flanked on each side by a female *caurī*-bearer. Above this the *rūpastambha* carries four successive niches containing images of four-armed *lalitāsana* goddesses, while the *rūpaśākhās* display figures of female attendants, two flanking each goddess of the *rūpastambha*. The *udumbara* shows a semi-circular projection in the centre, now covered with marble

slabs, and a sculptured niche on either end. The niches depict Sarvānubhūti on proper right and Ambikā on proper left, both having four arms and seated in *lalitāsana*. Each of these images is accompanied by two female *caurī*-bearers. The *uttaraṅga* is divided into two registers. The lower register displays a *ghaṭapallava* capital crowning the *śākhās* on either end, while the space in between them is filled with the band of lotus-scroll carried up from the *patraśākhā*, and a row of Mālādharaś facing the *lalātabimba* which represents a *padmāsana* Jina in *dhyānamudra*. The upper register depicts five projecting sculptured niches containing images of four-armed *lalitāsana* goddesses accompanied by female attendants. A similar doorframe may also be seen in the northern entrance of this temple (Fig. 57).

The ambulatory around the *garbhagrha* is covered by three courses of *gajātālus*. The two pillars supporting these courses on each *bhadra* are of the square type. Their base and shaft are now plastered up with a thick coat of white lime, and the capital which is exposed to view has a double-course round *bharanī* of *karṇikā* and *padma*, topped by four-armed roll brackets. The architraves across these pillars are plain. The *antarabhitti* of the *garbhagrha*, now entirely coated with lime, has an emptied sculptured niche on each facade. Each of these niches consists of two moulded pillaretes joined by a lintel bearing an image of *padmāsana* Jina in *dhyānamudrā* on the *lalāta*. The niche is crowned by a ribbed eave-cornice and an elegant *udgama* pediment.

Inside the *garbhagrha* is installed a large image in black stone of Neminātha seated in *dhyānamudrā*. His cognizance, *śankha*, is engraved on the cushion placed on the pedestal.

Gūḍhamandapa

Articulated diagonally at the frontal *prati-ratha* of the *mūlaprasāda*, the *gūḍhamandapa* is also *tryaṅga* on plan. It shares its *pīṭha* and *mandovara* mouldings with the *mūlaprasāda* and is roofed by a *saṁvaranā* (Fig. 55). The *saṁvaranā* rises from a *mañcikā* and is composed of twelve rows of *ghanṭās* followed alternately by twelve rows of *kūṭās*. On the top is a large *ghanṭā*, and on the four ridges are compa-

ratively smaller *ghaṭṭās*. Each *ghaṭṭā* is topped by a *kalaka* and a *bījapūraka*. At the base of the *samvaya* *raṇā*, in each cardinal direction, is a *rathikā* containing a four-armed standing goddess flanked on either side by two female *caurī*-bearers and a male attendant. The goddess in the north *rathikā* is Vajrāṅkuśī. She holds *vajra* and *ankuśa* in her upper hands, and *varadamudrā* and fruit in the lower ones, she has elephant as her *vāhana*. In absence of cognizance the goddess in the south *rathikā* is unidentified. She carries lotuses in her upper hands, and *varadamudrā* and fruit in the lower ones. The *rathikā* in the west direction is completely destroyed. Flanking the *rathikās* are *kūṭas* bearing images of standing or seated goddesses identifiable with Ambikā, Cakreśvarī, Vajraśrīkhalā, etc.

Rectangular on plan each of the lateral entrance porches is approached from the courtyard by a flight of four steps. It consists of two pillars and two pilasters and has a plain *samatala* ceiling supported on a rectangular frame of architraves. The porches are shaded by a corrugated eave-cornice. The pillars, pilasters and doorsill are now covered with marble slabs, but the capital of the columns is exposed, displaying a double-course round *bharanī* of *karnika* and *padma*, and a four armed double-roll bracket. Between the pillars, on the front side, is thrown a seven-cusped *torana*-arch which issues from the mouth of a projecting *makara* inserted into the middle of the pillar shaft and meets in the centre of the underside of the architrave. In the centre of the arch is a figure of Jina seated in *dhyānamudrā*, he is flanked on each side by Gandharvas and Vidyadharas. The remaining part of the arch shows a row of musicians, dancers, horse-riders, elephants and monkeys, the arch in one instance also shows bullock-cart. From each cusp of the arch hangs down a circular pendant. Compared to that in the south porch, the arch in the north porch is poor in workmanship. The single-*śākhā* door is adorned with lotus scrolls and is flanked on the outer side by a band of lotus petals. At the base of the *śākhā* stands a female carrying water pot.

Apart from the lateral entrances, the *gūḍhamandapa* also has an entrance on the west side led through the rectangular hall. But this doorframe

seems to be a later one. In front of this door is also noticed a *torana*-arch between the pillars. This arch is similar to the one just described, but here the figure of Jina is illustrated by two elephants. Besides, it bears figures of monkeys on the upper edge.

The interior of the *gūḍhamandapa* measures across from door to door 41 ft 7 inches by 44 ft 7 inches. Its roof is supported by twenty-two square pillars, now coated with white lime, while its floor is paved with beautifully tessellated marble. Eight of these pillars are arranged in an octagon, dividing thus the entire area of the *gūḍhamandapa* into a central nave and the surrounding aisle. The pillars of the nave support a carved domical ceiling on an octagonal frame of architraves. The pillars have a square base, their shaft is square at the base, octagonal in the middle and circular on the top, and the capital consists of a double-course round *bharanī* of *karnika* and *padma*, surmounted by four or five-armed *makara* and roll brackets. The pillars forming octagon are provided with *uccālakas*, which have a square base, a circular shaft and an usual capital, but here the *makara* brackets are replaced by roll brackets. The architraves are divided into two fasciae. The lower fascia depicts creepers that issue from the mouth of a *kīrtimukha* carved in the centre. The upper one has two ornamental bands, the lower showing *lambanas* and lotus petals, and the upper displaying diamonds in volutes. In the centre of their underside is carved in low relief a medallion consisting of three concentric circles. From the side brackets of the pillar capitals, which are treated as *makara*-heads, emerge usual cusped *torana*-arches meeting in the centre of the architrave (Fig 56). The other brackets of the pillar capitals support struts of Apsarās and *śārdūlas*, tenoned into the brackets of the *uccālakas*. The Apsarās are shown in handsome poses of dance, at times they are represented as securing her lower garment which is being carried down by a diminutive *gana* rode on her thigh. Being coated with white lime the beauty of these figures are considerably marred.

The domical ceiling belongs to the *sabhāmārga* order (Fig 56). It commences from each column forming octagon by a square block carved

with an image of four-armed *lalitāsana* goddess accompanied on each side by a female *caurī* bearer. The dome is composed of nine circular courses. The first is *karnadandarikā* surmounted by a *kīrtti-mukha*-band. The second depicts figures of dancers, horse-riders and elephants with drivers. The third, fourth and fifth are *gajatālus*, each topped by three decorative bands of diamonds and beads, leaves, and lotus petals. The sixth, seventh, eighth and ninth consist of sixteen-foil, twelve-foil, eight-foil and quatrefoil *kolas* respectively. The *kolas* carry figures of Vidyādhara on the points and of *kīrtti-mukhas* on the triangular spaces, while their edges are adorned with lotus petals. The *kola* in the sixth course, however, depicts lotus petals on the triangular spaces and diamonds and beads on the edges. The keystone is treated like a circular *kola*. From the second course project out sixteen brackets carried by four armed Vidyādhara playing on some musical instruments or carrying lotuses and knife. Each of these brackets supports a strut of of charming Apsara figure, the stile of which is tenoned into the lowermost *kola* course. The surrounding aisle is also covered by two *gajatālu* courses.

Rectangular Hall

It measures about 38 ft by 21 ft. It houses two raised platforms covered with slabs of a close-grained yellowish stone bearing representations of feet in pair, probably of the Ganadharas. The hall, now completely whitewashed, seems to be a later creation, probably removing the *mukhamandapa*.⁸²

Devakulikā

Standing on a wide platform the *devakulikās* are approached from the court by a flight of three steps cut across the platform. They are screened by a double arcade of pillars in the east wing and in the west end of the north wing, and by one arcade of pillars on the remaining sides (Fig 58). The floor of the open corridor is paved with tessellated marble. The pillars of the *devakulikās* have a square base consisting of a *khura*, a *kumbha* decorated with half diamonds, and a *kalāṭa*. Their shaft is square at the base, octagonal in the middle and circular on the top, and the capital has a short *bharanī* of *padma*, surmounted by four-armed roll brackets. The pilasters and the doors are now

coated with white lime. Each bay of the *devakulikās* has an uncarved ceiling supported on a square frame of plain architraves. The ceiling is made by cutting off the corners, comprising three tiers of nine slabs. Each *devakulikā* enshrines an image of Jina seated in *dhyānamudrā*. These Jina images are built of white marble. The *devakulikās* are overshadowed towards the court by an overhanging corrugated eave-cornice. The exterior walls of the *devakulikās* have also been plastered up.

VASTUPĀLAVIHĀRA

It consists of three shrines, each leading out of one of the sides of a square central hall, while the fourth side provides entrance to the temple from the west (Text Fig 5, Fig 53). Compared to the Neminātha temple described above, this temple has more suffered in the hands of renovators, who out of zeal to restore and beautify it have so inadvertently repaired it that all its architectural and sculptural peculiarities have vanished. Externally, the domes have been coated with broken China wares, while their other parts are whitewashed or coated with white lime. The interior of the temple, particularly the ceilings, is painted in hideous colours, whereas the pillars have been encased with marble slabs or coated with white lime.

East Shrine

Measuring 53 ft by 29.6 ft this shrine consists of two chambers, viz a sanctum and a pillared hall. The sanctum is *tryaṅga* on plan, consisting of *bhadra*, *pratiratha* and *karna*, each broken into five planes upto the *pīṭha* and into three planes above that. The *karna* and *pratiratha* are equilateral and have the same proportions, while the *bhadra*, which is only slightly projected, is almost double the size of these. Between the *angas* are *salilāntaras*. The *salilāntaras* between the *karnas* and *pratirathas* are reinforced with *konikās*.

In elevation the sanctum displays *pīṭha*, *vedibandha*, *janghā*, *varaṇḍikā* and *śikhara*. The *pīṭha* consists of two *bhittas*, a *jūḍakumbha*, a *karnikā*, a *chadyakī* underlined with leaves, a *grāsapattī*, and a deep fillet carved with diamonds. The *vedibandha* comprises *khura*, *kumbha* carrying sculptured niches on the body and foliage on the shoulder, *kalāṭa*

decorated with beaded garlands and rosettes, *antarapatra* and *kapota* adorned with *cailya*-arch pattern and underlined with leaves. The *jangha*, supported by a *mañcikā* underlined with leaves and carrying *lambanas* underneath, bears figure sculptures. The *jañghā* sculptures are crowned by *udgamas* which oversect on top a *kīrtimukha*-band. Above the *udgama* comes a round *bharanī* clasped by drooping foliage. The *varandikā* consists of two *kapotas* and a ribbed eave-cornice.

The *bhadra* above the *pītha* is treated differently. Here, it shows a projecting niche enclosed by a balustrade and surmounted by a corrugated awning and a sculptured pediment. The niches are empty now. Vertically, the balustrade is divided into five offsets, three on the front and one on each side. Between the offsets are placed recesses. Horizontally, the balustrade consists of a fillet, a *rājasenaka*, a *vedikā*, an *āsanapatta* and a *kaksāsana*. The fillet is decorated with *ardhapadma* motif. The *rājasenaka* is decorated with *udgama* and diamond-and-double volute pattern. The *vedikā* carries figure sculptures on the offsets, and creepers and scrolls in the recesses. The *āsanapatta* with *udgama* and bells projects boldly over each sculpture, while it recedes with *kīrtimukhas* over the recesses. The *kaksāsana* is divided into three horizontal belts, the lower being decorated with flamboyant pattern, the middle with medallions framed by segmented pilasters, and the upper with foliate scrolls.

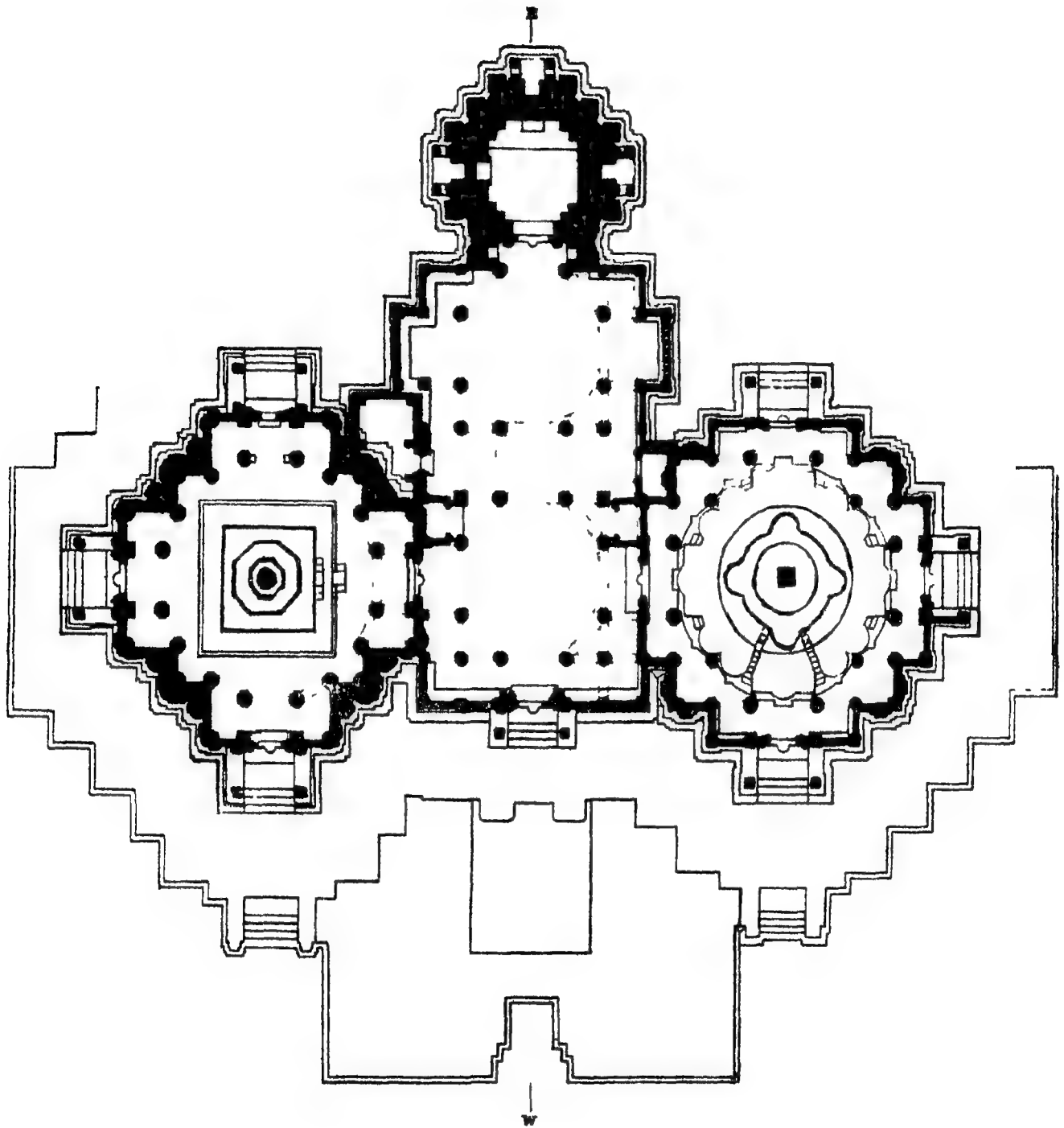
The *śikhara* rises without a *prahāra*. Its composition reveals a *tryanga mūlamanjari* marked by nine *bhūmi-āmalakas*, three *uromanjaris* and a *rathikā* along each *bhadra*, two *śrngas* over each *karna* and *pratiratha*, and a *pratyanga* leaning upon either side of the uppermost *uromanjari*. Between the *śrngas* of the bottom row are placed *tilakas*. The *angas* of the *mūlamanjari* terminate at the *skandha* which is carved with diamonds, but the *bhadra* goes to the *grīvā* which is crowned by a large *āmalaka*, a *candrikā*, a smaller *āmalaka*, a *kalatā* and a *bīṣapūṣaka*. The top of the *bhadra* is occupied by a human face which is quite a late feature. The *śrngas*, *uromanjaris* and *pratyangas* are also of the *tryanga* type and carry similar crowning members as we get in the *mūlamanjari*. Flanked by balcony models and sur-

mounted by pediments the *rathikās* contain sculptures of *lalitāsana* goddesses with attendant figures. Since the whole of the exterior is now plastered up with lime, it is very hard to give a detailed description of each and every part.

The door of the sanctum is of the *catuṣṣākhā* variety, consisting of *patraśākhā*, *hamsaśākhā*, *stambhaśākhā* and *hamsaśākhā*. The *śākhās* are separated from one another by *bakulamālas*. The *patraśākhā* is decorated with lotus scrolls with their root below. The *hamsaśākhās* carry figures of geese at intervals. The *stambhaśākhā*, with cut off corners, is segmented, carrying geese in pair on the front facet. At the lower part of the *stambhaśākhā* is represented a framed figure of four armed standing goddess. The *udumbara* is divided into two registers. The lower register shows mouldings of *bhūṭta*, *jādyakumbha*, *karnikā* and *paṭṭikā*. The upper register displays a semi-circular projection carved with stemmed lotus in the centre, a projecting *kīrtimukha* on each side of it, and a sculptured niche containing an image of Yakṣa on extreme right and of Yakṣī on extreme left. The *uttaranga* is also divided into two registers. The lower register shows a *ghataṭṭallana* capital with three recessed angles topping the *śākhās* on either end, while the space in between them is filled with the decorative bands carried over here from the *patraśākhā* and the inner *hamsaśākhā*. On the *lalata* is represented a figure of Jina seated in *dhyānamudrā*. The upper register depicts five *lalitāsana* goddesses in projecting niches and diamonds in alternate recesses. The part of the lower register below each niche is projected like cornice carrying geese in pair on its extrados.

Originally, the shrine was dedicated to Ādinātha, but at present a black stone image of Pārśvanātha is worshipped as *mūlanāyaka*⁸³. In the east wall of the shrine is a niche containing an image of Mallinātha⁸⁴.

Articulated at the frontal *karna* of the sanctum, the hall is a square pillared *mandapa* having projections on the lateral sides. It shares its *pītha* with the sanctum and is enclosed by a short balustrade. The balustrade consists of *rājasenaka*, *vedikā* and *āsanapatta*. The *vedikā* is divided into upright posts alternating with offsets. The offsets carry figure sculptures or rosettes. On the *āsanapatta* are placed



Scale 0 10 20 30 40 50 Feet

5 Plan of Vastupālavihāra at Gīrnar

square pillars which support on architraves a corrugated eave cornice and a series of double-curved eave-cornices. Between the eave-cornices intervene various decorative belts, *bharanī* with drooping foliage, and sculptural forms. The *maṇḍapa* is roofed by a *samvaranā* which, in the interior, is supported by ten octagonal type of pillars, eight of which form an octagon. The pillars resting on the *āsanapatta* have a square base, their shaft is octagonal below and circular above, the latter being surmounted by a band of *kīrttimukhas* spewing chains which are fastened below by a band of diamonds and beads, and the capital has a double-course round *bharanī* of *karnikā* and *padma*, topped by four-armed double-roll brackets. The wall above the balustrade is now closed, but originally it was either open or encased with perforated stone grilles.

Central Hall

This is a square pillared *mandapa* having its roof supported by twelve pillars. The pillars are so disposed as to form a square nave in the centre and an aisle on its each side. Ten of these pillars are of the octagonal type, and two belong to the square order. There is no partition wall between this *mandapa* and the one in front of the eastern shrine. On the west it is enclosed by a balustraded wall which is similar to that seen in the *mandapa* of the eastern shrine, but here the *āsanapatta* is adorned with *kīrttimukhas* and bells. Besides, the offsets of the *vedikā* here carry only diamond-shaped rosettes. It has a domical roof over the nave, while at each corner it is roofed by a *samvaranā*.

The ingress to this *mandapa* is obtained from the west through a porch (Fig. 109) which is landed up by a flight of four steps cut across its basement, which consists of a *khura*, *kumbha* decorated with half diamonds, *kalasa*, *antarapatra*, and *kapota* adorned with *cattya*-arch pattern and underlined with leaves. Rectangular on plan the porch consists of two pillars and two pilasters and has a ceiling supported on a rectangular frame of architraves. Its door as well as other parts are coated with white lime. It is shaded by a corrugated eave-cornice. Since the porch does not possess its independent roof, the *samvarana* of the *mandapa* is extended over it with a

gable end on the front. The gable displays a sculpture of *lalitāsana* goddess *Cakreśvarī* with attendant figures and some other divine figures. These sculptures are placed in a five-cusped arch which issues from the mouth of a *makara* represented on either end.

North and South Shrines

Each of these shrines is in the form of a pillared *mandapa*, the central area of which is almost filled with a monument of solid masonry. The monument on the north has a square base and is called *Astāpada*, the fabled mountain Meru or Sumeru, while that on the south is circular on plan and is named *Sammata Śikhara*, that is Mt. *Pāravanātha* in Bihar. Measuring about 386 ft from door to door, each shrine is entered from all the four sides, three of these on the outer sides are led through a porch, while the fourth is obtained from the central hall. Their *dvyanga* plan displays *bhadra* and *karna*, each *anga* being broken into several planes. The *pīṭha* and *mandovara* (Fig. 108) are like those seen in the east shrine, but the *bhadra* in the south shrine is enclosed above the *pīṭha* by a short balustrade. This balustrade consists of a *rājāsena*, a *vedikā* and an *āsanapatta*. The *rājāsena* is decorated with diamond-and-double volute pattern. The *vedikā* is divided into upright posts alternating with depressed slabs and carries sculptured niches at ends of the corners. The *āsanapatta* is plain. On the *āsanapatta* are put up pillars which support on architraves an overhanging corrugated eave-cornice. The pillars consist of only shaft and capital. The shaft is octagonal at the base, sixteen-sided in the middle and circular on the top, the last one being surmounted by a band of *kīrttimukhas* spewing chains which are secured below by a band of diamonds and beads. The capital has a double-course round *bharanī* of *karnikā* and *padma*, surmounted by double-roll brackets. The side face of each bracket is carved with a half *kīrttimukha*. Like the other *mandapas*, the wall here also is now closed up. The wall above the eave-cornice on the *bhadra* and the *karna* is further carried up, but it is repaired beyond recognition.

Articulated at the *bhadra* each porch is rectangular on plan and is approached by a flight of

three or four steps cut across the *pīṭha*. Enclosed by a short balustrade the porch consists of two pillars and two pilasters resting on the balustrade and has a ceiling supported on a rectangular frame of architraves. It is shaded by two eave-cornices and is surmounted by a bell-roof bearing sculptured niches at its base. The lower eave-cornice is of the corrugated type, while the upper one belongs to the ribbed variety. Between the eave-cornices can be seen a *kapota* and a fillet carved with diamonds. The balustrade and the pillars are similar to those noticed in the south shrine, but the pillar-shaft has in addition a square section at the base. The pilasters are five-faceted. Their capital corresponds to the pillars, but the shaft is ornate and displays, from bottom to top, mouldings of *khura*, *kumbha*, *kalāṣa*, a broad belt decorated with scrolls, a deep fillet adorned with diamonds, a plain fillet, *kumbha*, *kalāṣa* and lastly *ghaṭapallava*. The architraves are plain but for a lotus medallion carved in low relief in the centre of their underside.

The ceiling of the porch is rectangular on plan, but its space is reduced to a square by a frame of four rectangular slabs placed over the architraves. The inner face of the frame is adorned with diamonds, while the underside of slabs on the two shorter sides is decorated with three full and two half lotuses, each comprising three rows of petals. The side spaces between the lotuses are occupied by concave-sided half diamonds incised with flamboyant pattern. The ceiling proper consists of three courses, the first being octagonal and the others, circular. The first depicts a row of geese on the inner face, and a large *kīrttimukha* at each corner on the underside. The second is *karnadardarika* surmounted by a row of annulets. The third is a large circular slab having its flat surface relieved with a full-blown lotus flower having three rows of petals and a central pistil. The door is similar to that seen in the sanctum of the east shrine, but here is a *Pratīhāra* at the base of the *stambhaśākhā*. Besides, the figures of geese in pair are conspicuous by their absence, and the *patraśākhā* in some porches is decorated with foliate scrolls. On the overdoor of the porches are six inscriptions, all dated in V. S. 1288 (1231 A. D.).

Internally, the roof of the north shrine is supported on sixteen octagonal pillars, while that of the south shrine rests on twelve pillars. These pillars are arranged almost in a circle. The most remarkable structures in these shrines are the mountains, each rising in four tiers of diminishing width, almost to the roof, and crowned by a quadruple image of Jinas with a canopy overhead. To reach the upper tiers for worshipping the Jinas there is an arrangement of stairs. The mountain as well as the pillar in the north shrine is wholly covered with white lime. But the same in the south shrine is well preserved. Here, the first tier, the circularity of which is broken by semi-circular projections, consists of a *bhūṭa* type of moulding decorated with diamonds, and four decorative bands, each carved with lotus petals, but the topmost band on the circular projected portion depicts sculptures of *lālītāsana* goddesses instead of lotus petals. The second tier has two *bhūṭas*, two *kumbhas*—the lower being adorned with half diamonds, and the upper being plain—, a minor *kapota* decorated with *cāitya*-arch enrichment, two bands of lotus petals, a band carved with lotus scrolls and underlined with leaves, and a band embellished with tree motif and underlined with a band of diamonds. The third tier is similar to the second but shows semi-circular projection in each cardinal point. The fourth tier consists of a *khura*, *kumbha* decorated with half diamonds, *kalāṣa*, *kapota* decorated with *cāitya*-arch pattern, a band carved with diamonds, a band adorned with lotus scrolls and underlined with leaves, a deep fillet, and lastly a band carved with tree motif and underlined with a strip of diamonds.

The interior pillars in the south shrine are also well preserved. The base of these octagonal pillars consists of a *khura*, *kumbha*, *kalāṣa*, *antarapātra*, and *kapota* adorned with *cāitya*-arch motif. The shaft is divided into three sections, the lower being octagonal, the middle showing a sixteen-sided section, and the upper having a circular section. The first two sections are plain, while the circular section is crowned by a band of *kīrttimukhas* spewing chains that are held in position below by a band of diamonds and beads. The shaft is surmounted by two capitals. The lower capital consists of a double-course round *bharagī* of *karnikā* and *padma*,

surmounted by four-armed square brackets inset with diamonds. The *bharanī* of the upper capital is similar to the lower one, but the brackets are of the double-roll type, bearing decoration of half *kīrtimukhas* on their side faces

The living rock on the front of the temple is moulded in accordance with the plan of the shrines. Jinaprabhasūri informs that the two brothers, Vastupāla and Tejapāla, spent twelve crores and eighty lacs at Girnar⁸⁵

SEJAKPUR

JAINA TEMPLE

This is a small ruined temple consisting of a *mūlaprāsāda*, a *gūḍhamandapa* and a *mukhamandapa*. At present, nothing remains at the site, all our information is based on the report of Cousens who has published the general view (Fig 66) and plan (Text Fig. 6) of the temple.⁸⁶

Mūlaprāsāda

It is *tryaṅga* on plan, consisting of *bhadra*, *pratiratha* and *karna*, the latter two being broken into five planes upto the *pīṭha* and into three planes above that, while the *bhadra* is broken into seven and five planes respectively. Between the *angas* are *salilāntaras*, and the *salilāntaras* between the *karnas* and *pratirathas* are reinforced with minor *konikās* which are not carried down to the *pīṭha*. The *karna* and *pratiratha* are not only equilateral but they also have the same proportion, while the *bhadra* is comparatively wider. The frontal *karna* and *pratiratha* are transmuted in a buffer wall which separates the *gūḍhamandapa* from the *mūlaprāsāda*.

In elevation it is divided into *pīṭha*, *vedsbandha*, *janṅhā*, *varandikā* and *śikhara*. The *pīṭha* consists of two *bhīṭas*—the lower being plain and the upper showing decoration of half diamonds—, a *jādyakumbha* bearing incision of lotus leaves, a *karnikā* and a *grāsapatī*. The *vedsbandha* pertains to *khura*, *kumbha* bearing figure sculptures on the body and foliage on the shoulder, *kalāṣa* carved with beaded garland and rosette design, *antarapatra* and *kapota*. The *janṅhā*, supported by a *mañcikā*, carries figure sculptures. The *janṅhā* sculptures are framed between segmented circular pilasters and are surmounted above by *udgama* pediments. Above the *janṅhā* comes a recessed fillet followed by *bharanī* clasped by drooping foliage. The *varandikā* consists of two

kapotas and a ribbed eave-cornice. The *janṅhā* on each *bhadra* carries a sculptured niche crowned by an *udgama* pediment. The *śikhara* is of the multi-turreted class, enmeshed entirely with a lattice of *caitya*-arches. At the base of the *śikhara*, in the cardinal directions, are *rathikās* containing figure sculptures and flanked by ornate balcony models. Remains of *śilakas* can also be seen.

The interior of the *garbhagrha* is square with corners broken into three angles. On the lateral sides are niches.

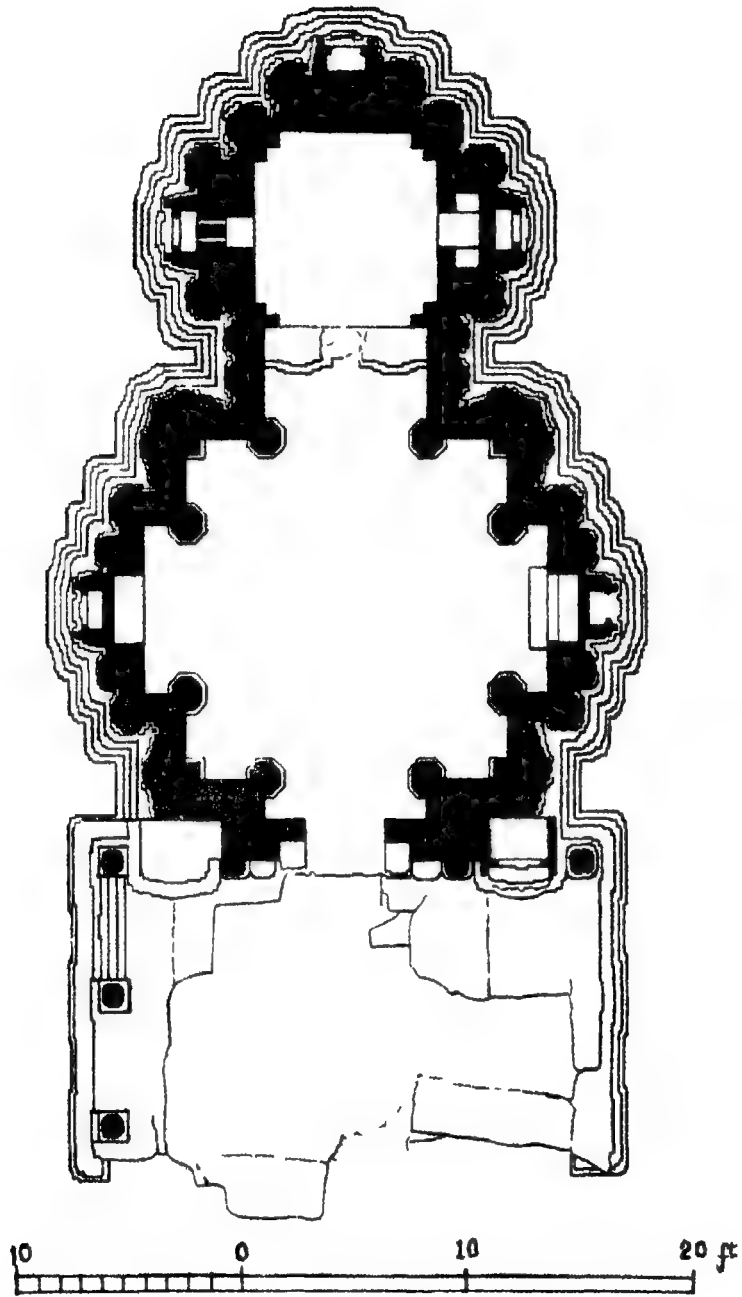
Gūḍhamandapa

It is *caturanga* on plan, consisting of *bhadra*, *nandikā*, *pratiratha* and *karna*. The *karna* and *bhadra*, almost equal in width, are broken into eleven planes, while the *pratiratha* and *nandikā* are broken into three planes. It shares its *pīṭha* and *mandovara* with the *mūlaprāsāda*, the part above the wall is gone.

The interior shows an octagonal arrangement of eight pillars attached at the angles of the wall. These form a square nave with a projecting angle at each corner, to this a long aisle is added on each side. By this device the inter-columniation between the corner pillars is less than that on the sides. The pillars are of the octagonal type. The pillars and the architraves are elaborately carved.

Mukhamandapa

It is rectangular on plan and is divided probably into six bays. The *pīṭha* mouldings and their ornamentations are but the continuum of those of the *mūlaprāsāda*. The pillars belong to the square type and are richly carved. On each side of the *gūḍhamandapa* door is a *khattaka* facing front and placed against the *gūḍhamandapa* wall.



6. Plan of the Jaina temple at Sejakpur

SHATRUNJAYA

ĀDINĀTHA TEMPLE

It consists of a *mūlaprāsāda* and a *gūḍhamandapa* and faces east (Fig. 67). The temple has undergone repairs and alternations so many times that all its originality is vanished. The authorship of the present temple may be attributed to Vāgbhata, the minister under Kumārapāla, who carried out its restoration in V S 1211 (1154 A D), spending one crore and sixty lacs⁸⁷. Of the temple of Vāgbhata, only the wall now remains, this too has been retouched during recent years. Its *pīṭha* has been embedded in the ground during subsequent flooring.

Mūlaprāsāda

It is *tryanga* on plan, consisting of *bhadra*, *pratiratha* and *kārṇa*, the *bhadra* being broken into five planes and the other two into three planes each. Between the *angas* are *salilāntaras*, and the *salilāntaras* between the *karnas* and *pratirathas* are reinforced with *koṣṭikās*. The *kārṇa* and *pratiratha* are not only equilateral but they also have the same proportion. The frontal *karna* and *pratiratha* are transmuted in a buffer wall which separates the *gūḍhamandapa* from the sanctum.

When I visited the temple, a few courses of the *pīṭha* were exposed, they comprised a plain *bhaṭṭa*, a *jādyakumbha* incised with lotus leaves, and a *karnikā* (Fig. 70). The *vedibandha* consists of a *khura*, *kumbha* adorned with half diamonds, *kalāṭa*, *antarapātra*, *kapota* embellished with *caṣṭya*-arch motif, *mañṣika* also decorated with *caṣṭya*-arch pattern, and *ratnapaṭṭikā* (Fig. 68). The *janghā* carries framed figures of four-armed standing *dikpālas* (Fig. 71) on the *karnas* and of Vidyādevīs on the *pratirathas*, while the *koṣṭikās* bear figures of Apsarās and Jaina ascetics. All these sculptures are sadly damaged. The *janghā* images are topped by *udgama* pediments carrying squatted monkeys on the sides. Above the *udgama* comes a *grāsapaṭṭi* followed in its turn by a square fluted *bharanī*

clasped by drooping foliage. The *varandikā* consists of two *kapotas* and a ribbed eave-cornice.

The composition of each *bhadra* above the *pīṭha* is treated differently. Here, it shows a projecting sculptured niche enclosed by a balustrade (Fig. 69). The balustrade pertains to *rājasenaka*, *vedikā*, *āsana-paṭṭa* and *kaksāsana*. The *rājasenakā* is decorated with diamond-and-double volute pattern. The *vedikā* is divided into upright posts alternating with depressed slabs. Each post is decorated with *kīrtimukha*, *ghatapallava*, scroll, and an ornament consisting of diamond and foliage, while the slab is adorned with flamboyant pattern, foliate scrolls, creepers or half diamonds. The *dvichādyā āsana-paṭṭa* with bells projects boldly over each post, while it recedes with a *kīrtimukha* over each slab. The *kaksāsana* is divided into three horizontal belts. The lower belt is decorated with flamboyant pattern, the middle shows goose, *kīrtimukha*, etc., in roundels framed by segmented pilasters, and the upper is adorned with foliate scrolls. The remaining part of the niche is later built.

Gūḍhamandapa

It is also *tryanga* on plan and continues the wall mouldings and the decorative elements of the sanctum, but here the upper three mouldings of the *vedibandha* are underlined with leaves, the *dikpālas* are replaced by the images of standing goddesses, and the *janghā* figures are also shown in the *lalita*-pose. It has three doors, the northern of which is of the *saptatāḥka* variety. The lower part of the jambs, which is alone intact, is occupied by a figure of standing goddess flanked on both sides by female *caurī*-bearers and attendant figures.

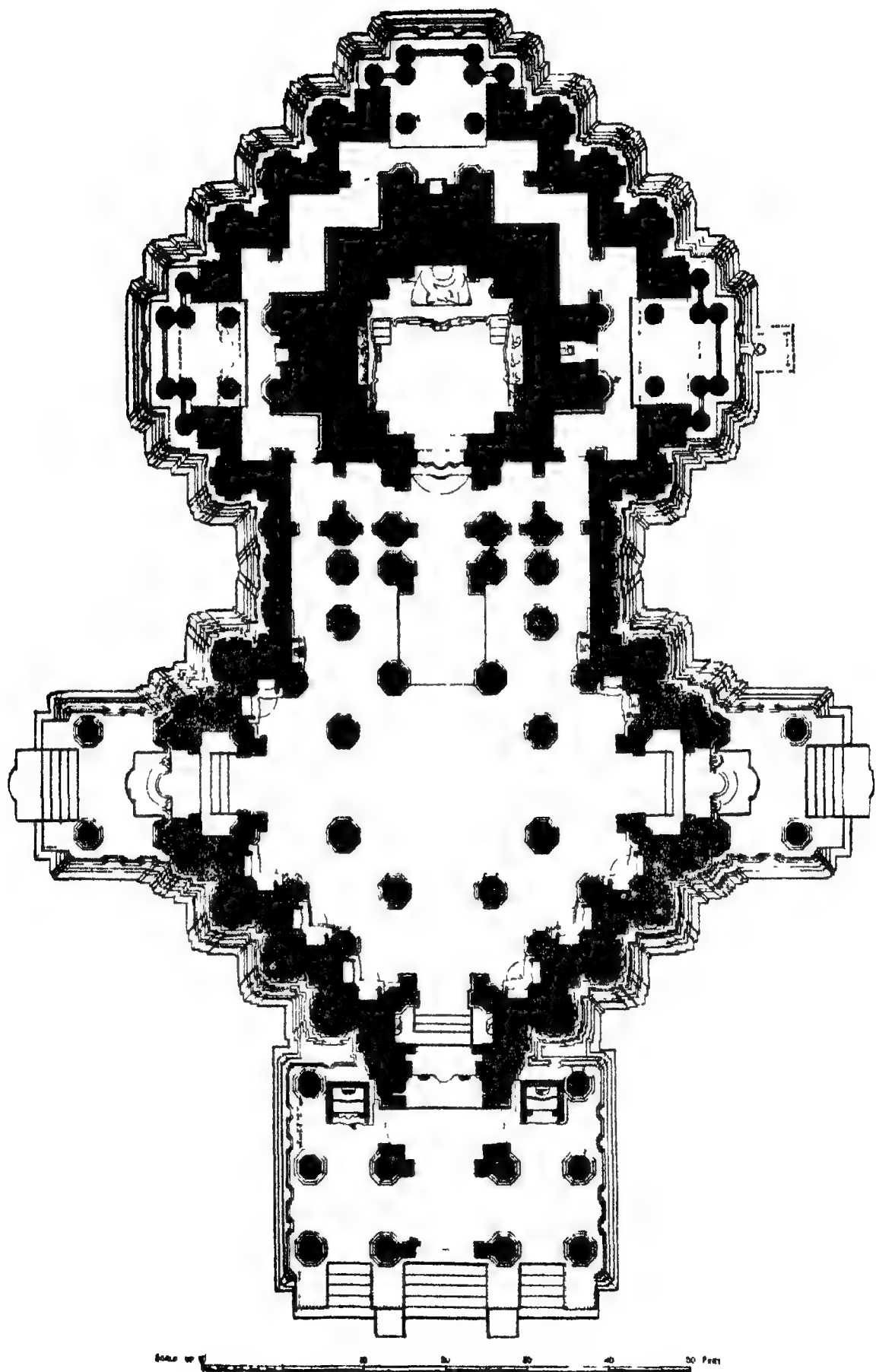
The temple is surrounded on all sides by many small shrines built from time to time. In one of these shrines is a marble image of Pundarikasvāmī installed in V S. 1064 (1007 A D)⁸⁸. In another shrine is an effigy of Śreṣṭhī Nārāyaṇa with an inscription of V S 1131 (1074 A D)⁸⁹.

TARANGA

AJITANĀTHA TEMPLE

This is a *sāndhāra-prāsāda* consisting of a *mūlaprāsāda*, a *gūḍhamandapa* with lateral entrance porches, and a *mukhamandapa*, the whole being placed in

the centre of an oblong courtyard which is approachable from the east by a stairway (Text Fig. 7, Fig. 72). The temple faces east. This is the loftiest Jaina temple of Gujarat of the period under review.



7. Plan of the Ajitanātha temple at Taranga

It measures 150 ft. long, 100 ft. wide and 117 ft. high. The temple is a double-storeyed structure, the lower storey is to be seen but from within, while the upper one is a secret storey concealed from view and the ingress to it is obtained from the *gūḍhamandapa* by an uncomfortable wooden ladder. The temple has considerably suffered in the hands of the renovators. On its wall is an inscription of 1585 A. D. recording a restoration made during the time of Akbar.²⁰ During recent years the entire temple has been retouched.

Malaprāsāda

It is *caturāṅga* on plan, consisting of *bhādra*, *nandikā*, *pratiratha* and *karna*, each of the latter two *angas* being broken into seven planes which are reduced to five above the *pīṭha*. The *karna* and *pratiratha* are not only equilateral but they also have the same proportion. Between the *angas* are *salilāntaras*. The *salilāntaras* between the *karnas* and *pratirathas* are reinforced with *konikās* which gradually become diminished in the *pīṭha*. The frontal *karna* and *pratiratha* of the sanctum and the rear *karna* of the *gūḍhamandapa* are transmuted in a wide buffer wall which separates the sanctum from the *gūḍhamandapa*.

In elevation it displays *pīṭha*, *mandovara* and *śikhara*. The *pīṭha* consists of two *bhittas*—the lower showing flamboyant motif in semi circles, and the upper the *ardhapadma* pattern—, a minor *kumuda*, a plain *pattikā*, a *jādyakumbha*, a *karnikā*, a narrow *antarapatra* decorated with stepped diamonds, a *chādyakī* ornamented with *castya*-arch device, and a *grāsapattī*.

The *mandovara* is divided into three parts, viz *vedibandha*, *janghā* and *varandikā*. The *vedibandha* consists of a *khura*, *kumbha*, *kalasa*, *antarapatra* decorated with stepped diamonds, *kapota* carved with *udgama* pattern, *mañcikā* embellished with *castya*-arch pattern, and a *pattikā* carved with rosette-marked diamonds. The *khura* is divided into two horizontal belts, the lower being plain, and the upper showing carving of lotus scrolls on all except the central plane of the *karna* and *pratiratha*, as here it depicts *udgama* pattern. The body of the *kumbha* is decorated with half diamonds, while the shoulder is adorned with a band of diamonds and beads.

But the central plane of the *kumbha* on the *karnas* and *pratirathas* bears sculptured niches containing images of four-armed *lalitāsana* goddesses. The upper three mouldings of the *vedibandha* are underlined with leaves.

Pierced into the *karnikā*, *antarapatra* and *grāsapattī*, on the north, is a large but beautiful *makara-praṇāla* (Fig 79).

The *janghā* is divided into two registers, the lower being higher than the upper. Supported by a *narapattikā* and underlined with leaves, the lower *janghā* bears images of four-armed standing *dikpālas* on the *karnas* and of eight-armed dancing Yaksis and Vidyādevīs on the *pratirathas* and the *nandikās* (Fig 78). Standing on a console carved with lotus stem, each image is framed between two segmented circular pilasters topped by *dhatūrā* foliage capitals and is canopied by a double-course *udgama* pediment bearing figures of squated monkeys on the corners. The upper half of each pilaster is clasped on the outer flank by a *simhanyāla* with an elephant below and a *makara* above. These deities are represented on the foremost plane of the *janghā*, while the rear planes are occupied by charming figures of Apsarās, two flanking each deity. The Apsarās also appear on the two faces of the *konikās*. The Apsarās are shown in gayful dancing poses, sometimes carrying a knife. In two instances she is completely naked. In another instance she is depicted as securing her lower garment which is being carried down by a monkey rode on her thigh. Above the Apsarās are shown seated amorous-couples, followed above by *kūṭas* sheltering *lalitāsana* goddesses with attendant figures. The *udgama* oversects on top a deep fillet carved with lotus scrolls. The *narapattikā* supporting the *janghā* depicts figures of dancers and musicians, warriors and fighters, horse-riders, elephants with drivers, Ācārya with disciples, lions, man fighting with lion, duel scenes, goddesses, *padmāsana* Jinas lustrated by elephants, and *muthuna* scenes.

The upper *janghā* is supported by a *mañcikā* which resembles the one seen in the *vedibandha*, but here it carries *lambanas* underneath. It displays images of Yakṣas and *dikpālas* on the *karnas* and of Yakṣis and Vidyādevīs on the *pratirathas*, all having four arms and represented in the standing

attitude. These images stand on the central plane, while the side planes are occupied by large, elongated half diamonds incised with flamboyant device. Similar diamonds are also represented on the *konikās*, *salilāntaras* and *nandikās*, but here they are full and hollowed out. Each of the *janghā* images, like those of the lower *janghā*, is framed between two segmented circular pilasters and is surmounted by a double-course *udgama* pediment. The *udgama* oversects a deep fillet carved with a band of *kīrttimukhas*.

Above the upper *janghā* comes a square fluted *bharanī* clasped by drooping foliage.

The *varandikā* is divided into two sections, each comprising a *kapota* which is similar to that found in the *vedibandha*, a fillet decorated with lotus scrolls, and a ribbed eave-cornice, the soffit of which on the outer edge is decorated with a band of diamonds and beads. The *varandikā* carries, on the corners of the *angas* and *konikās*, figures of Vidyādharas carved in the round and carrying knife. Most of these figures have disappeared.

Each *bhadra* above the *pītha* is treated differently. Here it displays two balconied windows, one above the other. The lower balcony (Fig 74), which is longer than the upper one, is enclosed by a *triratha* balustraded wall. The vertical wall of the central *ratha* is further divided into three offsets, each broken into five planes. Between the offsets are set up recesses. Horizontally, the balustraded wall is divided into five parts, viz a broad fillet, *rājasenaka*, *vedikā*, *āsanapatta* and *laksāsana*. The fillet is decorated with rosette-marked diamonds. The *rājasenaka* is embellished with diamond-and-double volute pattern. The *vedikā* carries framed figures of four-armed standing gods and goddesses on the central planes of the offsets, while the side planes show, from bottom to top, representations of flamboyant enrichment, twine pattern, human head like sun, lotus flower, goose, creeper, scrolls, *kīrttimukha*, *makara*, seated male or snake in demi circle, *ghatapallava*, triangular leaves, foliate scrolls, diamonds alternating with beads, and foliate scrolls, the last two bands being clasped by drooping foliage. The recesses between the offsets of the *vedikā* are decorated with foliate scrolls or meandering creepers. The *āsanapatta*, with bell rooflets and

udgama, boldly projects over each offset, while it recedes with a *kīrttimukha* over each recess. The *laksāsana* is divided into three horizontal belts. The lower belt is decorated with flamboyant pattern. The middle belt displays sculptural panels atop the *ratha* part of the *vedikā*, containing musicians, dancers and *mithuna*-couples, while the spaces in between them are filled with conjoint monkeys, human head, Aditi, hag, *kīrttimukha*, creeper, monkeys, full-blown lotus flower and *makara* in roundels framed by segmented pilasters. The upper belt is relieved with foliate scrolls. On the *āsanapatta*, at angles, stand eight pillars, two of which are placed in the interior, and hence are not visible from the outside. Across these pillars run architraves on which is placed an overhanging corrugated eave-cornice followed above by a *kapota*. The soffit of the eave-cornice is decorated on the outer edge with a band of diamonds and beads. From the *kapota*, at corners, emerge elephants carved in the round and standing on a pedestal which is supported by the eave-cornice. Between the pillars are fitted perforated stone grilles in boxes having border of diamonds and beads. The grilles are pierced by various geometrical patterns such as squares, triangles, lozenges, etc. Through these grilles diffused light enters the inner ambulatory. The pillars resting on the *āsanapatta* are of the octagonal variety, consisting of only two members, viz shaft and capital. The shaft has three sections. The lower section is octagonal with its facets terminating on top in leaves, the middle section is sixteen-sided, surmounted by a band of lotus petals, and the upper one is circular, clasped by three decorative bands of intersecting garland loops and foliage, rosette-marked diamonds and beads, and *kīrttimukhas* alternating with tassels. The circular section of the shaft in some pillars also carries projecting pendants. The capital has a double course round fluted *bharanī* of *karnikā* and *padma*, surmounted by four-armed double-roll brackets, the side face of each arm of which is carved with half *kīrttimukha*. At times the side roll-brackets are replaced by square brackets carved with diamonds. The architraves are divided into two fasciae, the lower showing foliate scrolls that issue from the mouth of a *kīrttimukha* carved in the centre, and the upper displaying intersecting garland loops and foliage, while in the centre of their

underside is carved in low relief a lotus medallion having two rows of petals

The balcony, in the interior, has a carved *samatala* ceiling supported on a rectangular frame of architraves. The ceiling is raised up by a frame of sur-architraves which are carved with rosette-marked diamonds. The ceiling is divided into three panels, the central being square and the sides ones, rectangular. Each of the side panels is relieved with three full-blown lotus flowers, each comprising two rows of petals. The central panel depicts a stylised lotus comprising two rows of petals—the outer having petals of blue lotus, and the inner, those of red lotus—and a quatrefoil accommodating an open lotus in each foil as well as in the centre. The corners of the square panel are occupied by *kirtimukhas*.

The upper balcony is very similar to the lower one. It is enclosed by a short balustrade which consists of *rājasenaka*, *vedikā*, *āsanapatta* and *kakāsana*. The *rājasenaka* and *kakāsana* are similar to those seen in the lower balcony, but the *vedikā* is divided into upright posts alternating with recessed slabs. The posts carry representations as we find on the side planes of the offsets of the lower balcony, while the slabs are decorated with foliate scrolls or creepers. The *vedikā* also carries five projecting sculptured niches, three appearing on the front and two on the sides. Each of these niches contains an image of four-armed *lalitāsana* goddess, capped on the *āsanapatta* proper by an *udgama*, while below each niche, on the *rājasenaka*, is a smaller niche containing an image of standing goddess. On the *āsanapatta*, at corners, are placed two squat pillars supporting similar architraves, eave-cornice and *lapota* as we find in the lower balcony. The perforated stone grilles fitted between the pillars, through which diffused light enters the interior of the upper storey, are also pierced by geometrical patterns. The pillars have only two members, viz shaft and capital, both being similar to those of the lower balcony, with this difference that the shaft has only the circular section. The balcony is crowned by a bell roof, the front facade of which carries a sculptured niche supported by a *saptaratha* pedestal and flanked on each side by a balcony model. The pedestal represents a Jina seated in

dhyānamudrā in the centre and musicians and dancers flanking him on the two sides. The niche contains an image of *lalitāsana* goddess accompanied on each side by a female attendant. On either side of the niche are *tilaka* and *kūta*. The *tilaka* shelters a standing goddess with attendant figures, while the *kūta* is inset with rosette-marked diamonds.

The *śikhara* (Fig. 72) is the most complicated one. It rises above the eave-cornice of the *mandavara* from a *prahāra* which consists of a recessed fillet, a *karnikā* and a *mañcikā*. The *mañcikā* is similar to that seen in the *vedibandha*, only that the *lambanas* are absent here. The composition of the *śikhara* displays a *caturāṅga mūlamanjarī* marked by eleven *bhūmi-āmalakas*, four *uromanjarīs* and a *rathikā* along each *bhadra*, a minor *śrṅga*, *tilaka* and balcony model flanking on each side of the *rathikā*, three *tilakas* and a balcony model over each *nandikā* and *konikā*, three *śrṅgas* over each *karna* and *pratiratha*, and a *pratyaṅga* atop *konikā* and leaning upon the uppermost *uromanjarī*. The *aṅgas* of the *mūlamanjarī* terminate at the *skandha* which is indicated by a band carved with diamonds, but the *bhadra* offset extends to the *grīvā* which is crowned by a large *āmalaka* clasped by a band of diamonds, a *candrikā*, a smaller *āmalaka*, a *kalāśa* and a *bījapūṭaka*. A *dhvajādhara* is depicted below the *skandha* on the west facade of the *śikhara*, he is shown carrying the *dhvajapatākā* which is of recent date. Supported by the *skandha* and topping the *karna* and the accompanying buttresses are sculptures of Jaina Munis, carved in the round and seated on stool in the *lalita* posture. One of the hands of the Muni is in the *jñānamudrā*, and the other is held in the *bhūmisparśamudrā*. The uppermost *uromanjarī* is similar to the *mūlamanjarī* but is divided only into nine stages of *bhūmi-āmalakas*. The other *uromanjarīs* and the *pratyaṅgas* are also similar to the *mūlamanjarī*, but these are of the *tryanga* type and are marked by seven *bhūmi-āmalakas*. The *tilakas* are inset with images of four-armed standing goddesses accompanied by female attendants. The *śrṅgas* on the *karnas* and *pratirathas* are but the replica in some total of the whole *śikhara*. The *śrṅgas* of the upper row are flanked on their two sides by seated amorous-couples, while those of the middle and lower rows are flanked by sculptured niches containing

images of standing goddesses with attendant figures. Each *rathikā* contains an image of eight-armed dancing goddess flanked on each side by two female attendants and a balcony model, and canopied overhead by a triple *udgama*. The goddess in the north *rathikā* is identified with Sarasvatī,⁹¹ while those in the west and the south *rathikās* (Fig 75) are unidentified. The whole of the *śikhara* is carved with a lattice of fine but minute and complicated *caitya*-arches.

The front facade of the *śikhara* possesses only one *uromāñjarī*, the others being replaced by a *śukanāśa* lodged over the buffer wall, which continues the bottom row of *śṛṅgas* of the *śikhara*. At the top of these *śṛṅgas* is a platform on which rests the *śukanāśa*. Between the *śṛṅgas*, on the top, are sculptured niches bearing images of four-armed *lalitāsana* goddesses, while on the platform itself are to be seen the sculptures of the Jaina Mūrtis, which are similar to those seen on the *skandha* of the *śikhara*. The *śukanāśa* is formed by a series of three graded balconied windows, each surmounted by a bell roof and a rampant lion with his front paws borne by elephant, the lion has disappeared in the lower window. The upper and the middle windows are blind, whereas the lower one is open, through which diffused light enters the interior of the upper storey. The front and the side faces of the upper window carry images of *lalitāsana* goddesses, whose attributes are mutilated. The middle window consists of three compartments, one located in the front and one placed at right angle on each of the return sides of the front one. The side compartments are also crowned by rampant lions with their front paws carried by elephants, the lion on the southern compartment has gone now. On the facade of these compartments can be seen the images of goddesses. The lower window carries a female *caurī*-bearer and an image of goddess on each side of the opening on the front, and a goddess accompanied by a female *caurī*-bearer on each side. All the goddesses have eight arms and are represented in the dancing attitude. Three of these goddesses are identifiable with Naradattā, Kālī and Mahājvālā.

The *garbhagrha* is enclosed by a *pradakṣiṇāpatha*, the passage of which has been narrowed by reinforcing piers and arches during restorations. In the

pradakṣiṇāpatha, near the balconied window, is a *śamātala* ceiling which is similar to that seen in the balcony, but the lotus in the central square panel in the ceiling near the north balcony has petals of red lotus in both the corollas and the underside lotus medallion of the architraves enclosing the ceiling consists of three rows of petals and a central circle marked by twine pattern. The *garbhagrha* is about 18.6 ft square and has a recessed bench on each side as well as along the back wall. Its plan is derived from two parallelograms 18.3 ft. by 13.4 ft laid crosswise so as to leave at each corner an angle projecting inwards about 2.5 ft on each side. On the north wall, near the western end, are two *dīpālās*, Agni and Isāna, while on the corresponding south wall is *dīpāla* Kubera. The *garbhagrha* door is concealed from view by usual piers and arches. Inside the *garbhagrha*, on the principal bench, is installed a colossal image in white marble of Ajitanatha seated in *dhyānamudrā*. The image is not an original one, but was consecrated in A. D. 1422 by one Govinda, probably after its spoliation by the Muslims.⁹² On the two sides of this image and placed against the north and south walls are two images in white marble of *kāyotsarga* Jinas of 1297 A. D. These images do not belong to this temple but were brought from a nearby village called Salamkot.⁹³ The *garbhagrha* also contains two small images of Ajitanatha, one of 1247 A. D. and the other of 1248 A. D.⁹⁴ Besides, there are a few more images of Jinas, some of which were probably consecrated by Vijayasenasūri (1556-1614 A. D.)⁹⁵

Gūḍhamandapa

Articulated diagonally with the *mūlaprāsāda*, the *gūḍhamandapa* is also *caturāṅga* on plan and follows in the vertical sequence of its *pīṭha* and *maṇḍovara* mouldings those of the *mūlaprāsāda*, but the *dīpālās* harbouring on the *karnas* of the lower *janghā* are replaced by eight-armed dancing Yakṣas, and the divinities of the upper *janghā* are represented in the *lalita*-pose (Fig 76). The bottom row of *śṛṅgas* of the *mūlaprāsāda* is continued here, but one of the two *śilakās* over the *konikās* and the *nandikās* is replaced by two balcony models, and the *śṛṅgas* are flanked on their upper half by rampant *śimha-vyālas*. The vertical part of the *gūḍhamandapa* terminates, at the apex of these *śṛṅgas*, in a

ribbed eave-cornice whence rises the *samvaranā* of the *gūḍhamandapa* (Fig 77) The *samvaranā* is composed of nineteen horizontal tiers, receding as they ascend and topped at the apex by a large *ghantā* which consists of a cogged bell, an *amalaka*, a *kalasa* and a *bīṣapūraka*. The horizontal line of each tier is studded with alternate large and small *ghantas*, each being a replica of the main *ghantā*. The *ghantās* in the cardinal directions, however, gradually become larger at their ascent and are crowned by rampant lions who at some places have disappeared. This type of gradation of the cardinal *ghantās* is singular in the temples of Gujarat. The bottom line of the *samvarana* is studded with *kūṭas* alternating with balcony models. The *kūṭas* shelter *lalitāsana* goddesses on their two faces. In the interior the roof is strengthened by wooden cross bars. The original wall of the *gūḍhamandapa* above the *mukhamandapa* and on each side entrance porch is destroyed, and a later one is erected in its place to accommodate an open arched entrance of the Muhammadan style.

Attached to the *bhadra* projections of the *gūḍhamandapa*, the two lateral entrance porches are alike. They are landed up from the courtyard by a flight of eleven steps cut across the *pīṭha* mouldings. Square on plan each porch rests on two tall, massive pillars and has a carved *samatala* ceiling supported on architraves spanned across the pillars and the door-jambs, the architrave across the door-jambs being conspicuous by its absence. Its roof, now damaged, has a corrugated eave-cornice, the soffit of which on the outer edge is decorated with a band of diamonds and beads. From each corner of the roof and supported by the eave-cornice emerges an elephant carved in the round. The pillars of the porch are of the octagonal type. The base of these pillars consists of a *khura*, a *kumbha* representing convex-sided half diamonds stencilled with flamboyant pattern on the body and a jewelled band on the shoulder, a *kalasa*, an *antarapatra* decorated with stepped diamonds, a *kapota* carved with *cātya*-arch pattern, and a *grāsapatī*. The shaft has three sections, the lower being longer than the upper, and the upper being longer than the middle. The lower section is octagonal, terminating on top in leaves. The middle section is sixteen-sided,

surmounted by a band of chequer pattern and terminated on top in lotus petals. The upper one is circular and is clasped on the upper half by three decorative bands representing garland loops and foliage, rosette-marked diamonds and beads, and *kīrtimukhas* alternating with tassels respectively. The capital has a double-course round fluted *bharanī* of *karnika* and *padma*, surmounted by four-armed double-roll brackets, the side face of each bracket of which is carved with half *kīrtimukha*. The architraves are divided into three fasciae. The lower one is decorated with foliate scrolls issuing from the mouth of a *kīrtimukha* carved in the centre. The intermediate fascia is carved with intersecting garlands and foliage. The upper one bears decoration of rosette-marked diamonds. In the centre of their underside is carved in low relief a lotus medallion having two rows of petals. The *samatala* ceiling is relieved with sixteen full-blown lotus flowers disposed in four lines of four each. Each flower consists of two corollas of petals and is set up in a square bordered by a band of diamonds and beads and having *kīrtimukhas* at the four corners. On two sides of the ceiling is a foliate scroll-band. The ceiling is raised up by a square frame of sur-architraves jutting out in the space of the ceiling. The inner face of the sur-architraves is decorated with a row of geese, while their underside depicts a band of lotus scrolls.

The door of each porch is of the *saptasākha* variety, consisting of a *patrasākha* decorated with foliate scrolls, a *sākha* decorated with diamonds and beads, again a *sākha* decorated with diamonds and beads, a *stambhasākha*, a *sākha* decorated with diamonds and beads, again a *sākha* decorated with diamonds and beads, and a *sākha* consisting of *karnikā* and *padma* carved with lotus petals. The *sākhas* are separated from one another by *bakulamālās*. The lower part of the five-faceted *stambhasākha* is occupied by a Pratihara, while the upper part is clasped at intervals by four decorative bands of *Malādharas*, geese, flamboyant pattern in semi-circles, and diamonds. The top of the *stambhasākha* shows mouldings of a *kumbha*, a *kalasa*, an *antarapatra*, two *karnikās* and a fillet, all clasped together by a large diamond. The *stambhasākha* is surmounted by a square capital which consists of a

karnikā, three *padmas*, and a figural band of musicians and dancers. The *udumbara* shows a semi-circular projection, now covered with marble slabs, in the centre, a projecting *kīrtimukha* of recent date on each side of it, and a sculptured niche on either extremity. The two niches in the southern porch depict Yakṣa Brahmaśānti on proper right and a Yakṣi on proper left, and those in the northern porch represent only the images of Yakṣis, all having four arms and sitting in the *lalita*-pose. The *uttaranga* continues the decorations of the first three *śākhās* but is surmounted by a projecting cornice, the intrados of which shows incision of lotus petals and a band of diamonds and beads on its outer edge. On the *lalāṭā* is depicted a *padmāsana* Jina in *dhyānamudrā*. The overdoor displays nine projecting niches containing images of four-armed standing goddesses.

The eastern door of the *gūḍhamandapa* is partly concealed by two later built piers connected by an arch of the Muḥammadan style. What is exposed of it shows a *patraśākhā* decorated with foliate scrolls, a *haṃsaśākhā* and a *stambhaśākhā*. The *stambhaśākhā* has three facets, one on the front and one on each side. The inner facet of the *stambhaśākhā* bears an image of *kuyotsarga* Jina below and five successive niches containing images of *lalitāsana* goddesses above. Below, on the front facet, is represented a standing goddess, now mutilated, and above are seen five *lalitāsana* goddesses. On either extremity of the *udumbara* is a sculptured niche containing an image of four-armed *lalitāsana* goddess. The *uttaranga* repeats the decorations of the *patraśākhā* and the *haṃsaśākhā* and is surmounted by a projecting cornice of the similar variety as we find in the lateral porches. The overdoor depicts five *lalitāsana* goddesses in niches.

The interior arrangement of the *gūḍhamandapa* as explained by Burgess is as follows: "If we place, one across the other, two parallelograms each of whose dimensions are three and two and divide longer side of each into three—then eight corners and these points of division give sixteen points of support to the roof. In this case the parallelograms are 39' 9" by 24' 6" and the distance between the middle pillars on each flank of the octagon is 12' 3" and between its corners 8' 8" from centre to

centre. The outer corners of the parallelograms are all occupied by attached pillars except the two towards the shrine and behind them are four others symmetrically arranged, with an arch inserted between the middle pair. Close behind the last stand other four connecting the screen that shuts off the shrine."¹⁰⁶

In total there are eighteen free standing pillars. Ten of these stand in the *antarāla* and eight are arranged in an octagon, dividing thus the entire area of the *gūḍhamandapa* in the central nave and the surrounding aisle. All these pillars are of the octagonal type and correspond to those noticed in the lateral porches, but here the chequer-band on sixteen-sided section of the shaft is absent and the side brackets of the capital are formed of *makara* heads.

The eight nave pillars are provided with *uccālakas*, which consist of only two members, namely shaft and capital. The shaft is circular and carries similar decorative bands as we find on that of the lateral porches. The capital has a double-course round fluted *bharanī* of *karnikā* and *padma*, surmounted by four armed double-roll brackets bearing figures of half *kīrtimukhas* on their side faces. Emerging from and supported by the capitals surmounting the pillars proper are the charming bracket figures of Apsarās tenoned into the capitals of the *uccālakas*. The Apsarās are represented carrying knife, beating drums, securing their lower garment, making dance, or looking in mirror. Between the side brackets are inserted later built arches.

The nave is covered by a carved domical ceiling (Fig 81) supported on an octagonal frame of architraves put across the pillars. The architraves are divided into three fasciae, the lower showing representation of foliate scrolls which issue from the mouth of a *kīrtimukha* carved in the centre, the intermediate fascia depicting intersecting garland loops and foliage, and the upper representing rosette-marked diamonds. In the centre of their underside is carved in bas-relief a lotus medallion. The domical ceiling is of the *sabhāpadmamaṇḍāraka* order and is composed of ten courses and a circular short *padmaśīlā*. The lowermost course is sixteen sided and the rest are circular. The first course is decorated

with *ardhapadma* motif, it is supported at each angle of the octagon by a square bracket inset with an image of four armed *lalitāsana* goddess accompanied by female attendants. The second is *karnadardarikā* surmounted by a *kirtimukha*-band. The third is carved with chequer pattern and sustains at intervals sixteen bracket figures carried by four armed *Vidyādhara*s playing on some musical instruments. The fourth, fifth and sixth are *gayatālū*, each topped by a band of lotus petals and a diamond-and-bead band. The seventh, eighth and ninth are *kolas*, each consisting of sixteen whorls of four-fold (3+1) *kola*. The *kolas* gradually diminish in size in the succeeding courses. The tenth displays sixteen small projecting *lūnās*, each pertaining to a quatrefoil *kola*. Supported by the *Vidyādhara* brackets and placed against the *gayatālū* courses are sixteen bracket figures of *Apsarās*, tenoned into the lowermost *kola* course. The *padmaśilā* consists of two courses of sixteen-lobed pointed *kola* each and a modern staminal tube with chandelier.

The attached pillars, in three quarter profile, are similar to the other pillars of the *gūḍhamandapa*. Between these pillars are placed niches, the pedestal of which consists of two *bhūttas*—the lower showing decoration of diamonds and the upper displaying *ardhapadma* motif—, a *khura* decorated with *udgama* pattern, a *kumbha* carrying niched *lalitāsana* goddesses flanked by musicians and dancers on the body and indented foliage on the shoulder, a *kalāśa* decorated with beaded garlands and rosettes, an *anīrapatira* and a *kapota*. Mostly, the niches are empty, in some the images of *Jinas* and *Acāryas* are kept. These niches seem to be later built, for an inscription hailing from Abu tells us that Minister *Vastupāla* built a niche with the image of *Ādinātha* in the *gūḍhamandapa* of this temple⁹⁷. The colour to this is also lent by the white marble of which they are built, because the temple itself is constructed of white sandstone. The ceiling of the surrounding aisle is covered by six *vitāna* courses supported by architraves placed across the attached pillars. These architraves are similar to the other architraves of the *gūḍhamandapa*, but their lower and intermediate fasciae are also carried over the front brackets of the capitals, following the contour of the latter.

The first of these six *vitāna* courses is octagonal, decorated with a row of *Kinnaras*. The second is sixteen sided, adorned with lotus scrolls. The third is circular and is treated as *karnadardarikā* surmounted by a *kirtimukha*-band. The fourth is also circular but is carved with rosette marked diamonds. The fifth and the sixth again are circular, each pertaining to *gayatālū* which is like that seen in the dome.

The dome of the *gūḍhamandapa* in the upper storey is now plastered up with white lime.

Mukhamandapa

Rectangular on plan this open *mandapa* measures 38 ft by 23 ft and is approached from the east side of the courtyard by three staircases, each comprising six steps (Fig 73). The central staircase is wider than the side ones. Divided into six bays the *mukhamandapa* consists of ten pillars, eight running north-south in two lines of four each, and one each placed in the south-west and north-west corners. The bay near the *gūḍhamandapa* door is supported by the *gūḍhamandapa* door-jambs.

The *mukhamandapa* shares its *pīṭha* with the *gūḍhamandapa*. The pillars, about 18.6 ft in height, are similar to those seen in the lateral porches of the *gūḍhamandapa*, but the chequer pattern on the shaft is absent here. The pillars in the central bays are reinforced by later built piers connected with arches. The architraves running across the pillars are also similar to those found in the lateral porches of the *gūḍhamandapa*. As regards the ceilings, three in the front bays are of the *samātala* class, and three in the rear bays are domical.

The two *samātala* ceilings in the side bays, i. e. in the northeast and southeast corners, are alike. Square on plan each of these ceilings is relieved with nine full-blown lotus flowers disposed in three lines of three each. Each flower is set up in a square bordered by a diamond-and-bead band and having *kirtimukhas* at corners. The ceiling is raised up by a square frame of sur-architraves, the side face of which is decorated with a row of geese.

The *samatala* ceiling in the central bay is rectangular on plan and is completed in two stages, the first having wider space on the two shorter sides. The inner face of the first is carved with a row of geese, while its underside depicts a band of lotus scrolls issuing from the navel of a Kinnara-couple carved in the centre on each side, and a band carved with lotus petal-and-bud ornament on each of the two shorter sides. The second is relieved with twelve lotus flowers arranged north-south in three lines of four each, the flowers are similar to those seen in the preceding ceiling. On the two shorter sides of this course is also carved a band of lotus scrolls.

The two domical ceilings in the southwest and northwest corners are similar to each other and belong to the *sabhāmandāraka* order. Each ceiling, built on a square base, is composed of five courses and a circular *padmaśilā*. The lowermost course is octagonal and the others are circular. The inner face of the octagonal course is decorated with lotus scrolls, while its underside at each corner displays an open lotus having two rows of petals. The second is *karnadardarikā* surmounted by a *kīrtimukha*-band. The third is *gajalālu*. The fourth depicts an Ācārya with disciples. The fifth consists of sixteen-foil *kola*. The *padmaśilā* consists of three courses of eight-foil larger, eight-foil smaller and quatrefoil *kolas*, and a staminal tube clasped by two rows of petals.

The domical ceiling in front of the *gūḍhamandapa* door is also of the *sabhāmandāraka* type (Fig 80). Square on plan it consists of four courses and a circular *padmaśilā*. The lowermost course is octagonal and the others are circular. The inner face of the octagonal course is relieved with human figures carrying water pot, while its underside at each corner depicts an image of four-armed *lalīṭasana* goddess attended upon either side by a female *caurī*-bearer and a Kinnara. The second is *karnadardarikā* decorated with lotus petal-and-bud device and surmounted by a *kīrtimukha*-band. The third and fourth are *gajalālus*, each topped by a band of lotus petals and a band of diamonds and beads.

The ribs of the *gajalālus* in the third course are alternated by lotus petals. The *padmaśilā* is composed of four courses of sixteen-foil, eight-foil larger, eight-foil smaller and quatrefoil *kolas*, and a *padmaśilā* clasped by two rows of petals. The ceiling is raised up by a square frame of rectangular slabs oversailing the architraves. The inner face of these slabs is decorated with *ardhapadma* motif, while their underside reveals sixteen full-blown lotus flowers, each comprising two rows of petals. The concave-sided triangular spaces between the lotuses are filled with *kīrtimukhas*.

On either side of the *gūḍhamandapa* door is a *khattaka* built of white marble, but the enshrined image in each is missing. Square on plan it consists of pedestal, wall and superstructure. The *triratha* pedestal consists of a *jādyakumbha*, a *karnikā*, a *patikā* carved with diamonds, and a *kapota* underlined with leaves. The wall with recessed niche is plain. On the front of the wall and supported by the pedestal are two moulded pillaretes joined by a lintel. The jamb flanking the niche is carved with foliate scrolls which are also carried over the lintel. The wall is surmounted by a ribbed eave-cornice and a bell-roof, the latter showing three rows of bells. These *khattakas* are later additions. This is indicated not only by the building material of which they are built, but also by two inscription of 1227 A D found therein. From these inscriptions we learn that these *khattakas* were built by Minister Luniga and Vastupāla for their own spiritual merit, and the images of Ādinātha and Neminātha in them were installed by Vijayasenasūri of Nāgendra-gaccha,⁹⁸ probably when the original images were destroyed by the Muslim invaders.

The *mukhamandapa* is shaded by a corrugated eave-cornice, the soffit of which is carved on the outer edge by a band of diamonds and beads. Over the eave-cornice is a roll moulding in which are inserted four water spouts, two located on the front and one placed on each side. From each corner of the roof and supported by the eaves emerges a walking elephant carved wholly in the round.

BHADRESHWAR

JAINA TEMPLE

It stands in an oblong courtyard about 48 ft by 85 ft inside, around which runs a row of about 44 (originally 48) *devakulikās* with a colonnaded corridor in front. It consists of a *mūlaprāsāda*, a *gūḍhamandapa*, a *mukhamandapa*, a *rangamandapa* and a *nālamandapa*, the last compartment partly projecting out and built over a stairway which is landed up from the ground through a porch and opens in the *rangamandapa*. The temple-complex is reared upon a *jagatī* which is reached only from the north to which direction the temple also faces (Text Fig 8, Fig 82)

The temple has been restored and altered so often that all its original character has vanished. During recent years the entire temple has been coated with white pigment, so that it is very hard to decide which part of the temple is old and which one is new. The pillars, architraves and ceilings having been coated with white lime and painted with variegated colours, the interior looks very odd. Besides, the rear half of the court is covered with iron grilles. Four of the *devakulikās* in the front row are quite recent.⁹⁹

Mūlaprāsāda

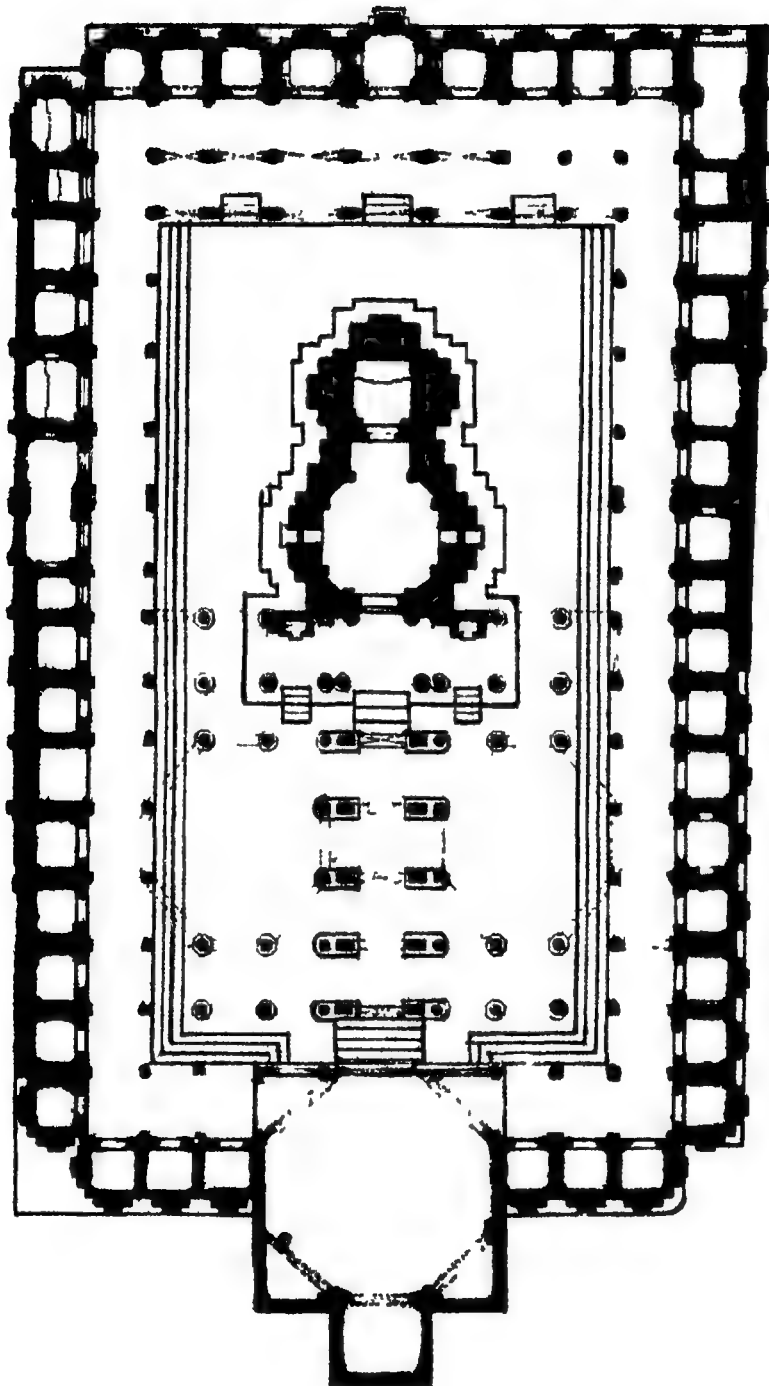
It is *tryanga* on plan consisting of *bhadra*, *pratiratha* and *karna*, each broken into five planes, but the two latter buttresses show only three planes above the *pīṭha*. Between the *angas* are *salilāntaras*. The *salilāntaras* between the *karnas* and *pratirathas* are reinforced with *konikās* which are not carried down to the *pīṭha*. The *karna* and *pratiratha* are equilateral and have the same proportion, while the *bhadra* is almost double their width. The frontal *karna* and *pratiratha* are transmuted in a buffer wall, which separates the *gūḍhamandapa* from the *mūlaprāsāda*.

In elevation (Figs. 83-84) it is divided into five components, viz. *pīṭha*, *vedibandha*, *janghā*, *varandikā* and *śikhara*. The *pīṭha* consists of three *bhittas*—the lower is now covered with marble slabs, the middle is adorned with indented leaves, and the upper is decorated with a strip of diamonds—, a *jādyā-*

kumbha, a *karṇikā*, a *chādyakī* underlined with leaves, a *grāsapattī*, a *gayathara* and a *ratnapattikā*. In the *gayathara* the fore part of elephants is generally shown, the elephants are rarely shown in profile. The *vedibandha* comprises *khura* carved with *udgama* pattern, *kumbha* bearing sculptured niches on the body and stencilled foliage on the shoulder, *kalasa* decorated with beaded garlands and rosettes, *antarapatra* embellished with stepped diamonds, and *kapota* adorned with *cattya* arch ornament and underlined with leaves. The *kumbha* niches, the pedestal of which goes down in the *khura*, contain images of *lalitāsana* goddesses accompanied on both sides by female attendants. The *janghā* is decorated with figure sculptures which are all modern. The *janghā* is supported by a *mañjikā* which is like the *kapota* but carries *lambanas* underneath. Above the *janghā* comes a square *bharanī* clasped by drooping foliage, the *bharanī* in its turn is followed by an usual *kapota* and a ribbed eave-cornice.

The *śikhara* (Fig 84) rises from a *prahāra* which consists of a *kapota*, an *antarapatra* and a square *bharanī*, all corresponding to those seen on the wall. The composition of the *śikhara* reveals a *mūla-mañjarī* marked by seven *bhūmi-āmalakas*, three *uromañjarīs* and a *rathikā* along each *bhadra*, a *śṛṅga* and a *tilaka* along each *pratiratha*, two *śṛṅgas* along each *karna*, and a *pratyanga* flanking on either side of the uppermost *uromañjarī*. The *angas* of the *mūlamañjarī* terminate on top in a *skandha* marked by diamonds. Above the *skandha* comes the *grīva* and then follow the crowning members of the *śikhara* consisting of a large *āmalaka*, a *candrika*, a smaller *āmalaka*, a *kalasa* and a *bījapūraka*. The *rathikas*, flanked by ornate balcony models and crowned by *udgama* pediments, contain images of four-armed *lalitāsana* goddesses accompanied by female *caurī* bearers. The goddess in the south *rathikā* is identifiable with Cakreśvarī (Fig 85). The *tilakas* also shelter the images of four-armed *lalitāsana* goddesses with attendant figures. The other turrets of the *śikhara* are but the replica of the *mūlamañjarī*.

Inside the *garbhagrha* are three Jina images, all built of white marble and seated in *dhyanamudrā*. The central image is of Mahāvīra bearing the date



B Plan of the Jaina temple at Bhadreshwar

622 carved upon it, which probably stands for V S 1622. On his right is Pārśvanātha and on his left is Śāntinātha, both bearing the date V S 1230 (1173 A D)¹⁰⁰ Besides, there are two *saparikara* images of *kāyotsarga* Jinas, probably they were subsequently installed there, otherwise James Burgess would have certainly reported about them

Gūḍhamandapa

Of this *mandapa*, only the two rear buttresses are intact. One of these is broken into five planes, while the other carries five planes upto the *plītha* and three planes above that. It shares its *plītha* and *mandovara* with the sanctum and is surmounted by a *samvaranā* (Fig 84) studded with seven rows of *ghantās*. The *mūlaghantā* and the *ghantās* on the four ridges are larger in size. The *mūlaghantā* consists of an inverted flat bowl, a *candrikā*, an *āmalaka*, a *kalāṣa* and a *bīṣapuraka*, while each of the other *ghantās* comprises only an inverted flat bowl and an *āmalaka*. The interior of the *gūḍhamandapa* shows an octagonal arrangement of eight pilasters supporting a domical ceiling, now covered with iron grilles.

Mukhamandapa

Rectangular on plan it is divided into three bays. It is landed up from the *rangamandapa* by three staircases, each comprising four steps. The central staircase is wider than the side ones. In total there are eight pillars and four pilasters, which are arranged in pair in the central bay. The pillars are of the octagonal variety. Their base is now wholly covered with a thick coat of white lime. The shaft may broadly be divided into two sections, the lower being octagonal and the upper, circular. The octagonal section is further divided into two horizontal belts by a *kumuda*, the lower being longer than the upper. The lower belt carries eight standing female figures, this belt on the two central pillars, however, is replaced by a square one bearing framed figures of four-armed standing goddesses. The upper belt carries eight figures of *lalitāsana* goddesses. The circular section is clasped by four decorative bands representing acanthus, Mālādhara, geese and *kīrtimukhas* respectively. The *kīrtimukhas* spew chains which are held in

position below by a band of diamonds and beads. The capital consists of a double-course ribbed *bharanī* of *karnikā* and *padma*, surmounted by four-armed brackets carried by *kīcakas*. The pilasters correspond to the pillars, but two of them are faceted. The architraves and ceilings are coated with lime, the ceiling located in front of the *gūḍhamandapa* door has now been painted. The painted ceiling is domical, consisting of five courses, the first being octagonal and the others, circular. The inner face of the first course is adorned with a band of leaves and a band of diamonds, while its underside at each corner depicts a *kīrtimukha* carved in high relief. The second is *padma* carved with lotus petals and surmounted by a diamond-strip. The third consists of *karnadardarikā* decorated with lotus petals. The fourth is *gajatālu*. The fifth is *padma* decorated with lotus petals. The circular ceiling-slab is divided into four concentric circular bands, depicting, from outer to inner, flamboyant pattern, lotus buds, lotus petals and a lotus flower respectively. On either side of the *gūḍhamandapa* door is a *khattaka* containing an image of Jina seated in *dhyānamudrā*.

Raṅgamandapa

The *rangamandapa*, together with the *mukhamandapa*, is connected on the three sides with the corridor, and is roofed from the front line of the court by three domes supported by pillars. The pillars¹⁰¹ are of the octagonal type and consist of four members, viz pedestal, base, shaft and capital. The pedestal consists of three *bhittas*—the first being plain, and the second and third being decorated with diamonds and indented leaves respectively—, a *jādyakumbha*, a *kumuda*, and a fillet carved with foliate scrolls. The base is made up of a *khura*, a *kumbha* decorated with half diamonds, and a *kalāṣa*. The shaft is octagonal at the base, sixteen-sided in the middle and circular on the top. The first two sections are plain, while the circular section is ornate. The circular section is divided into two halves by a band carved with diamonds and carries four projecting pendants. The lower portion is clasped by a band of *kīrtimukhas* spewing chains which are secured below by a band of diamonds and beads. The upper section is clasped by a band of *kīrtimukhas* alternating with tassels. The capital has a

double-course round ribbed *bharanī* of *karyikā* and *padma*, topped by four-armed convoluted brackets. The interior being plastered up with lime, nothing more can be said about this *maṇḍapa*.

Devakulikā

The *devakulikās* are landed up from the court by a flight of four steps cut across the platform on which they are perched, but those at the back are reached by three independent staircases. They are screened by one arcade of pillars, forming thus one bay in front of each *devakulikā*. But at the back they have double arcade of pillars, so that two bays are formed in front of each *devakulikā*. Their doors are simple, and many of them are alike. One of these, which Burgess regarded as a fair type,¹⁰² is of the *duśākha* variety, consisting of *patraśākhā* decorated with foliate scrolls and a

śākhā carved with diamonds and beads. At the lower part of the *patraśākhā* stands a female carrying water pot. The *uttaraṅga* continues the decorations of the *śākhās* and depicts a diamond on the *lalāṭa*. The *udumbara* shows a square projection carved with foliage in the centre, a diamond on each side of it, and foliage and diamond on either extremity. Inside the *devakulikās* are installed images of Jinas, mostly dated in the 14th-15th centuries A. D.

The exterior walls of the *devakulikās* show ornate mouldings. The *devakulikās* are surmounted by multi-turreted *śikhara*s.

Nālaṃaṇḍapa

This square *maṇḍapa* rests on the same floor level as do the *devakulikās*. It is also roofed by a dome.

SAROTRA

BĀVANADHVAJA JINALAYA

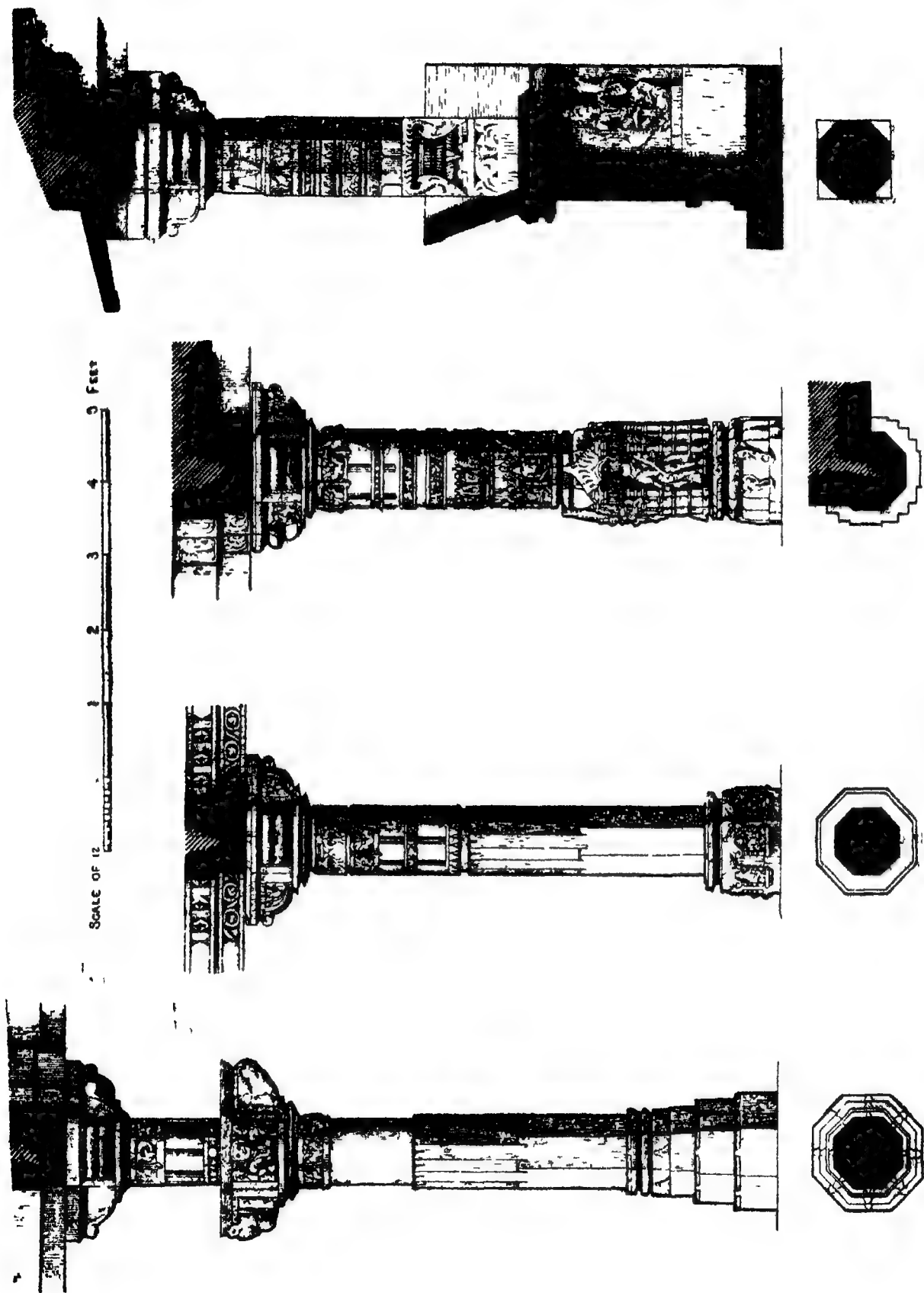
This temple consists of a *mūlaprāsāda*, a *gūḍhamāṇḍapa* and a *rangamāṇḍapa*, the whole standing in a rectangular court, round which runs a row of fifty two *devakulikās* with a colonnaded corridor in front (Text fig 10, Fig 86). The temple-complex rests on a high *jagati*, which is reached from the north through a porch landed up from the ground by a flight of nine steps. The temple faces north. The temple no more exists now, all our information is based upon the report of Burgess.¹⁰³ The temple has also suffered from restorations, and when Burgess visited the temple it was in ruinous condition. From the number of spires on the *devakulikās*, on which there were flag-staves when the temple was in use, it has received the name of Bāvanadhvaaja.

Mūlaprāsāda

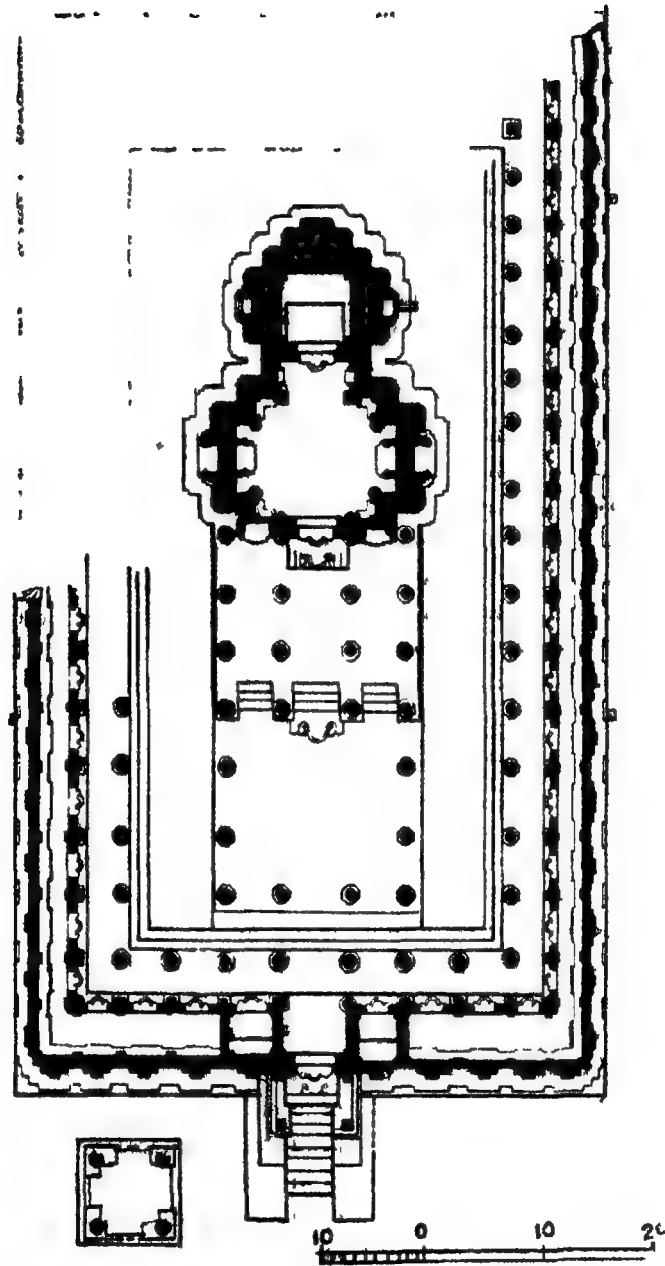
It is *tryaṅga* on plan consisting of *bhadra*, *pratiratha* and *kārṇa*, each of the latter two *angas* being broken into three planes and the *bhadra* carrying five planes. The *kārṇa* and *pratiratha* are not only equilateral but they also have the same proportion. Between the *angas* are *sailāntaras*. The frontal *kārṇa* and *pratiratha* are transmuted in a buffer wall which separates the *gūḍhamāṇḍapa* from the *mūlaprāsāda* (Fig. 87),

Its elevation displays *pīṭha*, *vedibandha*, *jangha*, *varaṇḍikā* and *śikhara*. The *pīṭha* is embeded in debris. The *vedibandha* consists of a *khura*, a *kumbha* carrying figure sculptures on the body and foliage on the shoulder, a *kalāṭa* decorated with beaded garlands and rosettes, an *antarapatra* carved with diamond and double volute pattern, and a *kapota*. The *jangha*, supported by a *mañcika*, carries framed figures of standing gods and goddesses, each surmounted by an *udgama*. The figures on the *kārṇas* appear to be those of the *dikpālas*. Above the *udgama* comes a round *bharanī* clasped by drooping foliage. The *varaṇḍikā* consists of a *kapota* and a ribbed eave-cornice. The *janghā* on the *bhadra* has a sunken niche. There is a *pranāla* on the west. The *śikhara*, which is built of bricks and is plastered up, seems to have been rebuilt.

The interior of the sanctum is square with an angle projecting inwards at each corner. In front of the door is a moonstone which consists of an *ardhacandra* tied on either end with *gagāraka*, *śankha* and lotus stem and flanked in turn by a *talarūpaka*. It is hard to say to whom the shrine was dedicated as the image of the *mūlanāyaka* had been removed from the sanctum. But from an inscription of Sam. 1689 it appears that the temple was dedicated to Mahāvīra.¹⁰⁴



9 Pillars of the Bavandhvaja Jinalaya at Sarotra



10. Plan of the Bāvanadhvaja Jinalaya at Sarotra

Gūḍhamandapa

It is also *tryanga* on plan and repeats the *mandovara* mouldings of the *mūlaprasāda*. It is entered only from the *mukhamandapa*. In front of the door is an usual moonstone. The interior shows an octagonal arrangement of eight pillars attached to the angles of the walls. The intercolumniation between the corner pillars is less than that in the side ones. On the lateral sides of the *gūḍhamandapa* were niches. The third pillar from left illustrated by Burgess appears to belong to this *mandapa* (Text fig. 9). It is of the square type, with corners broken into three angles. Its base consists of a *khura*, *kumbha* carrying standing human figures, *kalasa*, *antaraputra*, and *kapota* decorated with *cattya*-arch pattern. The shaft has three sections, viz square, octagonal and circular. The square section carries standing framed figures. The octagonal section bears eight images of *lalitasana* goddesses. The circular section is clasped, from bottom to top, by four decorative bands consisting respectively of acanthus, *Mālādhara*s, geese, and *kīrtimukha*s spewing chains which are secured below by a band of diamonds and beads. The capital consists of a double-course round *bharaṇī* of *karnika* and *padma*, surmounted by roll brackets. The side face of each bracket is adorned with half *kīrtimukha*.

Mukhamandapa

Square on plan it is divided into nine bays and is landed up from the *raṅgamandapa* by three staircases, each comprising four steps. The mid staircase is wider than the side ones. Below the stair can be seen a moonstone. On either side of the *gūḍhamandapa* door is a *khattaka*. In total there are fourteen pillars and two pilasters, disposed in four lines of four each. The pillars are of the octagonal type. Their base comprises a *khura*, a *kumbha* carrying figures of *lalitasana* divinities, and a *kapota*. The shaft is octagonal at the base, sixteen-sided in the middle and circular on the top. The last section is clasped, from bottom to top, by three decorative bands consisting respectively of saw-tooth pattern, *kīrtimukha*s spewing chains which are held in position below by a band of diamonds and beads, and *cattya*-window ornament. The capital has a double-course round *bharaṇī* of *karnika* and *padma*, surmounted by four-armed roll brack-

ets bearing half *kīrtimukha*s on their side faces. The architraves are divided into two fasciae, the lower showing lotus scrolls and the upper a strip of diamonds.

Raṅgamandapa

It is built on a square platform which is slightly raised from the level of the court. The front half of the court, like the temples at Kumbhariya, is roofed by means of architraves put cross the pillars of the *raṅgamandapa* and the corridor. It consists of eight pillars disposed along the three sides of the square platform, while the fourth side is shared by the *mukhamandapa*. The *raṅgamandapa* is roofed by a dome supported on an octagonal frame of architraves placed over the pillars.

The pillars of the *raṅgamandapa* are of the octagonal type. Their base has three *bhittas*, a *kumbha* decorated with half diamonds, a *kalasa*, an *antaraputra*, and a *kapota* decorated with *cattya*-arch pattern. The shaft is octagonal at the base, sixteen-sided in the middle and circular on the top, the last section is surmounted by a band of *kīrtimukha*s. The capital has a double-course round *bharaṇī* of *karnika* and *padma*, surmounted by four-armed brackets borne by *kicakas*. The pillars are provided with *uccalaka*s which consist of only two members, viz shaft and capital. The shaft is circular and crowned by a band of *kīrtimukha*s spewing chains which are secured below by a band of diamonds and beads. The capital is like that seen in the octagonal pillars of the *mukhamandapa*.

Devakulika

They are landed up from the court by a flight of three steps cut across the platform running all around and are screened in the front by one arcade of pillars. The walls of the *devakulika*s around the corridor are built of bricks, while on the outside moulded bricks are used for the lines of horizontal mouldings. The pillars, roofs, doorframes and pedestals of the images are all of white marble. Burgess has not illustrated the pillars of the corridors. During my visit I found some pillars in the house of a nearby villageman. The pillars seem to be originally kept in the corridors. Built of white marble these pillars are of the octagonal kind. Their base consists of a *khura*, a *kumbha* decor-

ated with half diamonds, and a *kalata*. The shaft is octagonal at the base, sixteen-sided in the middle and circular at the top. The circular section is clasped on the top by a band of *kīrtimukhas* spe-wing chains which are secured below by a band of diamonds and beads. The capital consists of four-armed roll brackets.

In the village I also found a doorframe of white marble which is now preserved in a temple. This doorframe seems to be originally kept in one of the *devakulikās*. It is of the single-*śākhā* type and is carved with foliate scrolls. At the base of the *śākhā* stands a female carrying water pot. The semi-circular projection of the *udumbara* is damaged, but the projecting *kīrtimukhas* on its sides could be seen. The *uttaranga* continues the decoration of the *śākhā* but depicts a figure of Jina seated in *dhyānamudrā* on the *lalāta*. Burgess has also noticed Jina figures on the *lalāta* of the *devakulikā*.

Except for two *devakulikās* flanking the main entrance, all the *devakulikās* had no partition walls and were probably dedicated to the Jinās. The two *devakulikās* flanking the entrance, however, were walled off from the rest and were probably allotted to the Yakṣa and Yakṣi of the Jina to whom the temple

had been dedicated. On the door-lintels of many *devakulikās* are short inscriptions which range in date from V. S. 1656 to 1690 and indicate that the temple was extensively repaired during this period.

Entrance Porch

Square on plan it is enclosed by a balustrade which consists of a *rājasenaka*, a *vedikā*, an *āsanapattā* and a *kakṣāsana*, all having been profusely decorated. On the *āsanapattā* stand two pillars and two pilasters, supporting the roof with an overhanging corrugated eave-cornice (Text Fig 9). The pillars consist of two members, viz shaft and capital. The shaft has two sections, the lower being square and shorter, and the upper being octagonal and longer. The square section displays a band of creepers below and a *ghaṭapallava* motif above. The octagonal section is clasped by seven decorative bands representing, from bottom to top, lotus petals, leaves, saw-tooth pattern, diamond-and-beads, *kīrtimukhas* alternating with tassels, and a stylised *ghaṭapallava*. The capital has a short round *bharanī* of *padma*, topped by four-armed roll brackets.

The inner wall of the *vedikā* carries images of *lalitāsana* divinities. In front of the entrance door is a moonstone.

GHUMLI

PĀRŚVANĀTHA TEMPLE

This Jaina temple is completely destroyed; no remains of the temple now exist at the site. Burgess gives the following information about this temple: "A little to the east of this is the Vamāvāsī—the ruin of an old Jaina temple, of which only a few pillars of the Mandapa and three of the small cells that surround it now remain—scarcely sufficient, without turning over a large portion of the fallen stones, to determine the plan and dimensions."

The pillars are plain, but the capitals have the same whimsical variety of sculpture as those of the Navalakhā temple. The doors of the little shrines of the Bāmti or Court have been elaborately carved in sandstone, but are mostly ruined.

Among the stones I found an image of Pārśvanātha carved in a hard yellowish stone of great specific gravity, it is about 4 feet high and but little damaged.¹⁰⁵ The image reproduced here (Fig 88) stands in *kāyotsarga* posture on a *triratha* pedestal and wears a *dhotī* and an *uṣṇīra*. The *dhotī* reaches to the ankles in folds and is wrapped round the waist in three rings. The rings are held in position by three fillets, the ends of which fall on the thighs. From the centre hangs down a wavy *kaṭisūtra* which is extended beyond the knees. The folds of the *dhotī* are indicated by light incisions. Below, to the right and left of the Jina are two male attendants, while above are two Mālādharas and two sculptured niches, one of which is broken off.

MIANI

JAINA TEMPLE

It consists of a *mūlaprāsāda*, a *gūḍhamandapa*, a *mukhamandapa* and a *raṅgamaṇḍapa*, the last compartment has gone now, but for a few pillars and architraves (Fig 113) The temple faces north The temple is in the ruinous condition and is considerably weather-worn

Mūlaprāsāda

It is *tryaṅga* on plan consisting of *bhadra*, *pratiratha* and *karna*, each *aṅga* being broken into three planes. The *karna* is equilateral, the *pratiratha* has the same width as the *karna* but is projected only half of its width; and the *bhadra* is the widest buttress having projection equal to that of the *pratiratha*. The frontal *karna* and *pratiratha* are transmuted in a buffer wall which separates the *gūḍhamandapa* from the sanctum Between the *karnas* and *pratirathas* are *salilāntaras*.

In elevation it displays *pīṭha*, *vedibandha*, *jaṅghā*, *varandikā* and *śikhara* The *pīṭha* consists of a *bhūṭṭa*, a *jādyakumbha*, a *kumuda* and a *paṭṭikā*, the last one being adorned with diamonds The *vedibandha* pertains to a *khura* carved with diamonds, a *kumbha* adorned with concave-sided half diamonds bearing incision of flamboyant pattern, a *kalāṭa*, and a *kapota* decorated with *caitya*-arch enrichment and underlined with leaves The *jaṅghā* is supported by a *mañcikā* Divided into two registers by a plain *paṭṭikā* and also topped by a similar *paṭṭikā*, the *jaṅghā* is plain, except for projecting sculptured niches on the *bhadrās* The niches, surmounted by *udgamas*, are empty now Above the *jaṅghā* comes a square *bharanī* clasped by foliage The *varandikā* consists of a *kapota* and a ribbed eave-cornice

The *śikhara*, rising abruptly above the eave-cornice, displays a *tryaṅga mūlamanjari* marked by six *bhūmi-āmalakas*, two *uromanjari*s and a *rathikā* along each *bhadra*, two *śṛṅgas* over each *karna*, and one *śṛṅga* over each *pratiratha*. The *mūlamanjari* is crowned above the *grīvā* by an *āmalaka* and a *candrikā*, the other crowning members have disappeared The *uromanjari*s and the *śṛṅgas* are similar to the *mūlamanjari*, with this difference that these are divided into five stages of *bhūmi-āmalakas*,

Each *rathikā* contains a large diamond and is surmounted by an *udgama* On either side of the *rathikā* is a niche also containing diamond. Between the *śṛṅgas* are placed *gayamunḍas*. The whole of the *śikhara* is enmeshed with a lattice of minute *caitya*-arches.

The door of the sanctum (Fig. 115) is of the *triśā-kha* variety, consisting of a *patraśākhā* carved with foliate scrolls, a *stambhaśākhā* flanked on each side by a *bakulamālā*, and a *bāhyaśākhā* decorated with lotus petals At the base of each *śākhā* stands a female figure carrying water pot The *stambhaśākhā* is divided into four sections, viz square, octagonal, sixteen-sided and circular, the last one being clasped by two decorative bands of diamonds and beads The top of the *stambhaśākhā* shows mouldings of a *kumuda* and a ribbed *padma*. The *udumbara* shows a semi-circular projection carved with stemmed lotus in the centre, a projecting *kīrtimukha* on each side of it, and a sculptured niche containing Ambikā on proper right and an unidentified goddess on proper left, both having four arms and seated in *lalitāsana* with female attendants The *uttaranga* is divided into two registers The lower register displays a round capital of *karnikā* and *padma* topping the *stambhaśākhā* on either end, while the space between them is filled with the scroll-band and the *bakulamālā* carried over here from the *śākhās* On the *lalāṭa* is a Jina seated in *dhyanamudrā* The upper register is treated like a cornice

The enshrined image in the sanctum is missing now

Gūḍhamandapa

It is also *tryaṅga* on plan and shares its *pīṭha* and *mandovara* with the *mūlaprāsāda*. The superstructure has disappeared It is entered from the north through the *mukhamandapa* Its doorframe (Fig 114) is of the *triśākhā* variety, consisting of a *patraśākhā* decorated with lotus scrolls, a *stambhaśākhā* flanked on the inner side by two bands of *bakula* flowers and on the outer side by one row of *bakula* flowers and one band of bead-and-reel motif, and a plain *bāhyaśākhā* The *stambhaśākhā* is treated like a segmented circular pilaster bearing sculp-

tures of musicians and dancers. The lower part of the *śākhās* is occupied by a framed figure of Pratihāra flanked on either side by a female *caurī*-bearer. The *udumbara* is like that seen in the sanctum, but the niches depict Ambikā on proper right and Sarvānubhūti on proper left. The *uttaraṅga* is divided into two registers. The lower register shows a double-course round capital of *karṇikā* and *padma*, topping the *stambhaśākhā* on either end. The space between the capitals is filled with the lotus scroll-band carried over this member from the *patraśākhā*, and a row of Mālādhara facing the *lalāṭabimba* which depicts a *padmāsana* Jina in *dhyānamudrā*. The upper register is like a cornice with geese in pair on its extrados.

The interior of the *gūḍhamandapa* is square having its wall reinforced by eight pilasters arranged in an octagon and supporting a carved domical ceiling on an octagonal frame of architraves. Two of these pilasters have a square base made up of a *khura*, a *kumbha* decorated with half diamonds and a *kalāśa*. Their shaft has four sections, viz square, octagonal, sixteen-sided and circular, the first being the longest and the last the shortest. The capital has a double-course round *bharanī* of *karṇikā* and *padma* (almost like a cushion), surmounted by *kīcaka* brackets. The other six pilasters have similar base and capital as we find in the above two pilasters, but the shaft-corners on the two-third upper portion are broken into two angles. The architraves are divided into two fasciae, the lower showing foliate scrolls which issue from the mouth of a *kīrtimukha* carved in the centre, and the upper having representation of saw-tooth pattern. In the centre of their underside is carved in low relief a lotus medallion having one row of petals and a central circle.

The domical ceiling, which is introduced above each pilaster of the octagon by a square stone block adorned with diamonds, is composed of six circular courses (Fig 116). The first in *karṇadardarikā* surmounted by a *kīrtimukha*-band. The second depicts images of *lalitāsana* goddesses alternating with Kinnaras. The third, fourth and fifth consist of *gajatāḷus*, each surmounted by four decorative bands of diamond-and-bead, lotus petal, diamond, and lotus petal respectively. The

sixth consists of an eight-foil *kola* with *mukulī* in the centre of each foil. The edges of *colas* are adorned with lotus petals. The apical stone is gone. From the second course project out eight bracket figures of four-armed Vidyādhara playing on some musical instruments. From the remains of eight mortices in the *kola* course it appears that originally these supported eight bracket figures.

In the east wall of the *gūḍhamandapa* is an empty *khattika*.

Mukhamandapa

Rectangular on plan this compartment is landed up from the *rangamandapa* by a flight of three steps. It also shares its *pīṭha* with the *mūlaprasāda*. Divided into three bays it consists of six pilasters and two pillars arranged east-west in two lines of four each. The pillars are of the square type. Their base consists of a *khura*, a *kumbha* decorated with half diamonds, and a *kalāśa*. The shaft has four sections, viz square, octagonal, sixteen sided and circular, the first being the longest and the last the shortest. The capital consists of a double-course round *bharanī* of *karṇikā* and *padma*, surmounted by four-armed brackets carried by *kīcakas*. The pilasters are like the pillars, but the *kīcaka*-brackets are replaced by roll brackets and the circular section of the shaft is clasped by a *kīrtimukha*-band. The architraves are divided into two fasciae, the lower showing foliate scrolls which issue from the mouth of a *kīrtimukha* carved in the centre, and the upper being plain. In the centre of their underside is carved in low relief a lotus medallion comprising two rows of petals. Square on plan each bay has a ceiling made by cutting off the corners, comprising three tiers of nine stones. The central stone is divided into two concentric circles, the central circle accommodating an open lotus.

Raṅgamandapa

From what now remains of the *raṅgamandapa* it appears that originally it consisted of eight pillars disposed along the three sides of a square nave, while its fourth side was shared by the *mukhamandapa*. Six central pillars of the *rangamandapa* along with two pillars of the *mukhamandapa* formed

an octagon and supported the dome on an octagonal frame of architraves. The pillars and architraves are similar to those seen in the *mukhamandapa*,

but the *kirttimukha*-band on the circular section of the shaft is absent here and the brackets of the capitals carry *klcaka* as well as *kirttimukha*.

KANTHKOT

MAHĀVĪRA TEMPLE

It consists of a *mūlaprāsāda*, a *gūḍhamandapa* and a *rangamandapa*. Originally, the *rangamandapa* had three porches, two of which on the lateral sides have now disappeared. The temple faces north. The whole temple is much weather-worn and is but a wreck, its eastern wall has even fallen down (Figs. 117-118)

Mūlaprāsāda

It is *tryaṅga* on plan, the *bhadra* comprising seven planes, and the *karna* and the *pratiratha* having five planes each. The *karna* and *pratiratha* are not only equilateral but they also have the same proportion. Between the *angas* are *salilāntaras*. The *salilāntaras* between the *karnas* and *pratirathas* are reinforced with *konikās* which do not run in the *pīṭha*. The frontal *karna* and *pratiratha* are transmuted in a buffer wall which separates the *gūḍhamandapa* from the sanctum.

In elevation it is divided into five components, namely *pīṭha*, *vedibandha*, *janghā*, *varandikā* and *śikhara*. The *pīṭha* consists of two *bhittas*—the lower being plain and the upper being decorated with a strip of diamonds—, a *śaḍakumbha*, a *karnikā*, an *antarapatra* decorated with stepped diamonds, a *grāsapattī*, a *gayathara* and a *narathara*. The *vedibandha* pertains to a *khura*, a *kumbha* carrying sculptures of *lalitāsana* goddesses such as *Ambikā*, *Cakreśvarī*, etc., on the body and indented foliage on the shoulder, a *kalāśa* decorated with beaded garlands and rosettes, an *antarapatra* embellished with diamond-and-double volute pattern, and a *kapota* bearing *udgama* pattern on the upper edge and leaves on the lower. Supported by a *mañcikā* bearing representations of *cāitya*-arches and *kirttimukhas* on the upper half and *lambanas* and leaves on the lower half, the *janghā* carries framed figures of standing gods and goddesses, all now badly damaged. The images on the *karnas* appear to be those of the *dīkṣāpālas*. The *janghā* on each *bhadra* bears a projecting sculptured niche

containing an image of Jina seated in *dhyānamudrā*. The niche on west has alone survived. Outside the niche on each flank is a female attendant and behind her is an elongated half diamond. The *janghā* sculptures are surmounted by *udgama* pediments bearing figures of squated monkeys on the sides. The *udgama* in its turn is followed by a deep fillet carved with *kirttimukhas* and by a round fluted *bharanī* clasped by drooping foliage. The *varandikā* consists of a *kapota* and a ribbed eave-cornice.

The *śikhara* has gone, but from the fragments strewn there it appears that it was of the multi-turreted type and was enmeshed with a lattice of *cāitya*-arches. Its *rathikā* at the base were flanked by ornate balcony models. One *rathikā* shelters an image of four-armed *lalitāsana* goddess carrying lotuses in her upper two hands and a pitcher and an indistinct object in the lower ones. The goddess is flanked on each side by a female *caurī*-bearer.

The doorframe of the sanctum, which is similar to that of the *gūḍhamandapa*, is dilapidated and its ornamentations abraded. On each side of the door is an empty niche. Though the image of Mahāvīra in the sanctum is missing, there are inscriptions which attribute the dedication to Mahāvīra 106

Gūḍhamandapa

It is also *tryaṅga* on plan and shares its *pīṭha* and *mandovara* with the sanctum, but here the *bharanī* is replaced by a *narathara* which depicts horse-riders, elephants with drivers, warriors and fighters. The west *bhadra*-niche here contains an image of *Ambikā* seated in *lalitāsana* on her lion mount. Of the four-armed goddess three hands are broken off, but the fourth holding a child in her lap is preserved. It is roofed by a *samvaranā* which is completely gone. Above the wall the *samvaranā* is introduced by a *kirttimukha*-band, on the *bhadra* an additional but similar band introduces the roof,

The doorframe of the *gūḍhamandapa* is of the *saptasākha* variety, consisting of *patrasākha* decorated with creepers, *rūpasākha*, again *rūpasākha*, *rūpastambha*, *rūpasākha*, again *rūpasākha*, and *bāhyasākha* adorned with lotus petals. The lower part of the *sākhas* is occupied by a framed figure (probably Pratihāra) accompanied by female attendants. Above this the *rūpastambha* carries four successive niches containing images of *lalitāsana* goddesses, and the *rūpasākhas* display female attendant figures, four flanking each goddess. The *uttaranga* is divided into two registers. The lower register displays a *ghatapallava* capital with three recessed angles topping the *sākhas* on either end, while the space in between them is filled with the creeper band carried over here from the *patrasākha* and a row of *Mālādharas* facing the *lalātambha* which depicts a Jina seated in *dhyānumudrā*. The upper register represents five sculptured niches containing images of four-armed *lalitāsana* goddesses with attendant figures. The *udumbara* is also divided into two registers. The lower register shows mouldings of *bhūṭa*, *jaḍyakumbha*, *karnikā*, *anīrapatra* adorned with jewels, and fillet decorated with flamboyant motif. The upper register displays a semi-circular projection carved with stemmed lotus in the centre, a projecting *kīrtimukha* on each side of it, and a sculptured niche containing an image of four-armed *lalitāsana* divinity on either end. The niches depict *Sarvānubhūti* on proper right and *Ambikā* on proper left, both accompanied by female attendants.

The interior of the *gūḍhamandapa* is square having its wall reinforced by eight pilasters arranged in an octagon and supporting a domical ceiling on an octagonal frame of architraves. The pilasters with corners broken into two angles have a square moulded base made up of *bhūṭa*, *kumbha* carved with half diamonds, and *kumuda*. Their shaft is square below, octagonal in the middle and circular above. On the lower section of the two pilasters stands a male figure with folded hands. Their capital has a double-course square *bharanī* of *karṇikā* and *padma*, surmounted by roll brackets. The architraves are divided into two fasciae, the lower showing foliate scrolls which emerge from the mouth of a *kīrtimukha* carved in the centre, and the upper bearing saw-tooth pattern. In the

centre of their underside is carved in low relief a lotus medallion. A square stone block from each pilaster, carved with diamonds, introduces the dome (Fig 119) which consists of seven circular courses. The first is *karnadardarikā* topped by a *kīrtimukha* band. The second represents figures of dancers, musicians, geese, warriors, etc. The next three consist of *gajatālus*, each topped by a band of diamonds and beads and a band of lotus petals. The remaining two courses consist of eight-foil and quatrefoil *kolas* respectively. The edges of the *kolas* are adorned with lotus petals and flamboyant pattern. The triangular spaces in the quatrefoil *kola* are filled with *kīrtimukhas*. From the second course project out eight bracket figures of four-armed *Vidyādhara*s, each of which originally supported a bracket figure tenoned into the lower *kola* course. This is clearly indicated by eight mortices left in the sixth *kola* course. The ceiling-slab is gone now.

Raṅgamandapa

It also shares its *pīṭha* with the sanctum, but the *gajathara* is absent here. When entire it had nine bays exclusive of three porches, but now only four of them are intact. The pillars supporting these bays are of the square order. Their base consists of a *khura*, a *kumbha* decorated with half diamonds, and a *kalāṭa*. The shaft has only three sections, viz square, octagonal and circular, all being plain. The capital has a double-course round *bharanī* of *karṇikā* and *padma*, topped by four-armed roll brackets. The architraves are similar to those noticed in the *gūḍhamandapa*. All the four bays and the north porch have carved domical ceilings.

The ceilings located in front of the *gūḍhamandapa* door and in the central bay are alike, each consisting of six courses, the first being octagonal and the rest, circular. The first course depicts flamboyant pattern in semi-circles on the inner face and a *kīrtimukha* in the border of rosette-marked diamonds at each corner on the underside. The second is *karnadardarikā* surmounted by a *kīrtimukha*-band. The third and fourth are made up of *gajatālus*, each topped by a band of diamonds and beads and a band of lotus petals, while their edges below are adorned with flamboyant motif. The

fifth and sixth consist of eight-foil and quatrefoil *kolas* respectively. The triangular spaces of the *kolas* are occupied by *kṛttimukhas*. The ceiling-slab has gone now.

The ceilings in the north porch and in a bay in the east wing are similar to the preceding one, but here is found only one course of *kola*.

The remaining ceiling is located in a bay in the east wing. It consists of four courses, the first being octagonal and the rest, circular. The octagonal course bears usual decorations. The other three courses consist of *padmas*, each decorated with lotus petals. The ceiling-slab is relieved with a full-blown lotus flower set up in a border of foliate scrolls.

References

1. The *tryanga* plan always shows these three buttresses. When it is *dyvanga*, it consists of *bhadra* and *karna*. In either case the *bhadra* is always the biggest member.
2. For details see my article, "Two Kausaggiyas from Vadnagar," *Jaina Journal*, vol VI, No 2, pp 79-80.
3. Cousens, H, *Somanatha and Other Mediaeval Temples in Kathiawad*, pl XLIII.
4. *Ibid*, p 51.
5. Dhaky, M A, "Vimalavasahinī Ketahika Samasyāo," *Svādhyāya* (Gujarati), vol I X, No 3, p 356.
6. *Ibid*, pp. 356-57.
7. Jayantavijaya, *HA*, p 36.
8. See pp 50-51.
9. *HA*, pp 36-38.
10. *Ibid*, p 39.
11. *Ibid*, pp 54-55, bhāvas 1 and 2.
12. Shah, U P., "Iconography of the Sixteen Jaina Mahāvīdyās," *Journal of the Indian Society of Oriental Art*, vol XV, pp 114-77.
13. *HA*, p 53, bhāva 5c.
14. Shah, U P, in *HA*, p 56, n. 1.
15. *Ibid*.
16. *Ibid*, p. 55, n 2.
17. *HA*, pp 56-61, bhāva 6.
18. Nanavati, J M and Dhaky, M A., *Ceilings in the Temples of Gujarat*, p 75, No 52.
19. *HA*, p 61, bhāvas 7 and 8.
20. Nanavati and Dhaky, *op cit*, p. 75.
21. *HA*, p 63, bhāva 11.
22. *Ibid*, pp 69-70, bhāva 17.
23. *Ibid*, pp 64-65, bhāvas 12-12a.
24. *Ibid*, p 65, bhāva 13.
25. *Ibid*, pp 65-66, bhāva 14.
26. *Ibid*, pp 66-67, bhāva 15.
27. *Ibid*, p 69, bhāva 16.
28. Cf *Ibid*, p 70, bhāva 18.
29. *Ibid*, pp 70-71, bhāva 19.
30. *Ibid*, p 71, bhāva 20.
31. *Ibid*, pp 71-75, bhāva 21.
32. *Ibid*, p 75, bhāva 25, n. 2.
33. *Ibid*, p 75, bhāva 27.
34. For details see Shah, U P, *Journal of the Indian Society of Oriental Art*, vol XV, pp 125-33.
35. *HA*, p 76, bhāva 29.
36. Shah, U P, in *HA*, p 76, n 2.
37. *Ibid*.
38. *HA*, p 77, bhāva 36.
39. *Ibid*, pp. 77-78, bhāva 37.
40. *Ibid*, p 78, bhāva 38.
41. Cf. *Ibid*, p 78, bhāva 39.
42. *Ibid*, pp 62-63, bhāva 10.
43. Shah, U P, in *HA*, p 38, n 1. For the complete list of images installed in the *devakulikās* see Jayantavijaya, *HA*, pp 39-51.
44. *HA*, pp 82-83.
45. Jayantavijaya, *Arbuda Prācina Jaina Lekha-samdoha, Ābū*, vol II, No 229.
46. *HA*, pp 78-82.
47. *Ibid*, p 28, n 2.
48. *Ibid*, p 96.
49. *Ibid*, pp. 96-97.
50. Nanavati and Dhaky, *op cit*, p 83, No 77.
51. *Ibid.*, p. 82, No 75.
52. For details of their iconography see Shah, U. P, "Iconography of the Sixteen Jaina Mahāvīdyās," *Journal of the Indian Society of Oriental Art*, vol. XV, pp 114-177.

53. Nanavati and Dhaky, *op cit.*, pp 85-86, Nos. 84-85.
54. *Ibid*, p 75, No 50
55. *HA*, pp 118-20, bhāva 13.
56. *Ibid*, p 118, bhāva 12
57. *Ibid*, p 121, bhāva 19
58. *Ibid.*, p 122, bhāva 22.
59. *Ibid*, pp 122-23, bhāva 23
60. *Ibid.*, pp. 123-25, bhāva 24.
61. For details see Shah, U.P., *Journal of the Indian Society of Oriental Art*, vol XV, pp 134, 148, 155, 164
62. *Op cit*, p 76, No. 56
63. For details of images installed in the *devakulīkās* see *HA*, pp 98-107 and 112-15.
64. *Ibid.*, p. 91, n 1
65. Jinaprabhasūri, *Vividhatīrthakalpa*, p 16, v 56. See also Jinaharsaganī, *Vastupālacarita*, p 119, Somadharmaganī, *Upadeśasaptatī*, p 30
66. *Prācīna Tīrthamālā Sangraha*, vol I, p 50
67. An extensive restoration of these temples was made in the sixteenth century A. D — Kalyānavijaya (ed), *Tapāgaccha Patṭāvalī*, vol I, p 244
68. Viśālaviyaya, *Ārāsanatīrtha aparānāma Kum-bhārsajīrthā*, Nos 3, 5, 6, 8, 12, 13, 14 16, 19, 21, 40, 43, 51 and 56
69. *Ibid*, No 88
70. *Ibid.*, Nos 77 and 149 An inscription of 1061 A D engraved upon the pedestal of the sanctum image also makes the dedication to Vīra, i e Mahāvīra
71. *Ibid*, Nos 26 and 30 In the revised reading of an inscription found in the Aṣṭāpada cell of this temple, Dhaky has read Nābheya-prāsāda, a name also indicative of Ādinātha (Rṣabhanātha) — Dhaky, M A “Ārāsanānā Be Jaina Pratimālekhonī Veśavācānā,” *Svādhyāya* (Gujarātī), vol. VIII, No 2, p. 191.
72. Bhandarkar, D. R., *Progress Report of the Archaeological Survey of India*, Western Circle, 1906, p 42
73. Nanavati and Dhaky, *op cit*, p 73, No 43.
74. Viśālaviyaya, *op. cit*, p. 37, n 1
75. *HA*, pp. 100 ff.
76. Bhandarkar, D R., *loc cit.*
77. Dhaky has suggested that this pedestal belonged to one of the *devakulīkās* of the Mahāvīra temple.—Dhaky, M A, “Ārāsanānā Be Jaina Pratimālekhonī Viśavācānā,” *Svādhyāya* (Gujarātī), vol VIII, No 2, p 195, n 22.
78. Nanavati and Dhaky, *op cit*, p 74, No 48.
79. Bhandarkar, D R., *op cit*, p 43.
80. See p 134.
81. See p 117
82. Dhaky, M A., *The Chronology of the Solanki Temples of Gujarat*, p 55
83. *JTSS*, vol I, pt I, p 126
84. Burgess, J., *Antiquities of Kathiawad and Kachh*, p. 169.
85. *Vividhatīrthakalpa*, p 79
86. Cousens, H., *Somanatha and Other Mediasval Temples in Kathiawad*, pls. LXIV and LXVIII.
87. *PCH*, p 105, *Kumārāpālacaritrāsangraha*, Jinaviyaya (ed), pp 25-27 The *Vividhatīrthakalpa* of Jinaprabhasūri (p. 3, v. 69) and the *Upadeśasaptatī* of Somadharmaganī (p 27, v 32) reveal that the amount spent in its construction is three crore and three lacs.
88. Shah, A P., “Some Inscriptions and Images on Mount Śatruñjaya,” *Shri Mahavir Jaina Vidyalya Golden Jubilee Volume*, pt I, pp 163-64, Fig 1
89. *Ibid*, pp. 164-65, Fig 2
90. Kīrste, J., “Inscriptions from Northern Gujarat,” *Epigraphia Indica*, vol. II, pp 33-34
91. Shah, U P., “Iconography of the Jaina Goddess Sarasvatī,” *Journal of the University of Bombay*, vol. X, pt II, p. 10
92. Nyāyaviyaya, *Jaina Tīrtho Itihāsa* (Gujarātī), pp 197-99, *JSSI*, p 454, *JTSS*, vol I, pt. I, p. 149.
93. Jayantaviyaya, “*Prācīna Lekha Saṅgraha*,” *Jaina Satya Prakāśa* (Gujarātī), vol. I, pt II, pp 66-67
94. *Ibid*, p 65.
95. Darśanaviyaya, *Patṭāvalī Samuccaya*, vol I, Viramgam, 1933, pp. 81-82.
96. Burgess, J., *Architectural Antiquities of Northern Gujarat*, p 115.

- 97 *Sukṛtakīrtīkalolīnyādi Vastupālaprasaṅgagraha*, Punyavijaya (ed.), p. 68.
- 98 Jayantavijaya, *op cit*, pp. 67-68.
99. Cf. the plan reproduced here as Text Fig 8 on page 169 from Burgess, J., *Antiquities of Kathiawad and Kachh*, pl. LVIII.
100. *Ibid.*, p. 208, Khakhkhar, M D, in the *Jagadūcarita*, p. 110, *JTSS*, vol. I, pt. I, p. 140.
101. For illustration see Burgess, J., *Antiquities of Kathiawad and Kachh*, pl. LX, Fig. 1.
- 102 *Ibid.*, pl. LXI.
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- 104 Kirste, J., "Inscriptions from Northern Gujarat," *Epigraphia Indica*, vol. II, p. 31.
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- 106 Bhandarkar, D R., *Progress Report of the Archaeological Survey of India*, Western Circle, 1906, p. 38.
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CHAPTER IV

CHARACTERISTICS AND CHRONOLOGY

On the basis of a comparative study of various architectural designs, the style and modelling of sculptures, and the development of the decorative motifs and iconographic features, coupled with

literary and inscriptional evidences, the Jain temples of Gujarat of the period under review may broadly be divided into two groups, namely Pre-Solankī and Solankī

PRE-SOLANKĪ TEMPLES

This group is represented by two temples, viz the Ādinātha temple at Vадnagar and the Jain temple at Than. Both these are small structures built on a simple plan displaying only a sanctum and a *mandapa*. Their *pīṭha* and *vedibandha* mouldings are bold and simple and carry very little ornamentation. Their *janghā* is plain, but for the sculptured niches which are preserved only in the *devakulikās* of the Ādinātha temple. Except for the doorframe, their interior is also plain. All these characteristics distinguish the temples of this group from those of the later one and place them in the same category as the Sūrya and the Śiva temples at Kotai (Kutch) and the Munibāvā temple at Than. Although these temples are characterised by a simple plan and design and have a plain exterior and interior, they reveal some such traits as the *tryanga* sanctum, sculptured niches on the *janghā* and the *devaku'ikās*, which become the essential elements of the Solankī Jain temples of Gujarat. The pyramidal superstructure, which has survived only in the Jain temple at Than, is also a characteristic of the Jain temples of Abu.

Chronologically, the Ādinātha temple precedes the Jain temple at Than.

ĀDINĀTHA TEMPLE AT VADNAGAR

Judging the form of *kīrtimukhas* on the *grāsapattī* and the capital of the *rūpastambha*, Dhaky dates the older portion of the temple to the late 10th century A.D. and the remaining portion to the 13th century A.D.¹ As regards the date of the older portion, it may be pointed out that there are certain features which do not favour the above

dating. The bold and vigorous *kīrtimukhas* on the *grāsapattī* (Fig 1) are comparable with those appearing on the Rānakadevī temple at Wadhwan and the Ambikā temple at Jagat (circa 925 A.D.). The capital of the *rūpastambha* also corresponds to that of the Rānakadevī temple. The *jādyakumbha* is similar to that of the Śiva and the Sūrya temples at Kotai, the latter attributable to Lākṣhā who was a contemporary of Mūlarāja I (941-998 A.D.). The *antarapatra* and *kapota* are exactly similar to those found in the Trinetreśvara temple at Than. The rosettes of the *khura* moulding of the *vedibandha* are reminiscent of those seen on the *rajasenaka* of the Lakṣmana temple at Khajuraho (circa 950 A.D.). The representation of two-armed goddesses on the *rūpastambha* is also an old feature. From these it appears that the temple was built during the early part of the 10th century. The absence of *kumuda* on the *pīṭha* is a strong negative evidence to show that the temple was built earlier than the Sūrya temple at Kotai and the Ambikā temple at Jagat.

Dhaky's dating of the other portions is also not tenable. Sompura ascribes them to the 12th century A.D. Commenting on the observations of Dhaky he writes that the temple was renovated in the 13th century A.D.² In support of his argument he cites the testimony of an inscription which, according to him, bears the aforesaid date and is engraved on the *kumbha* of the *pīṭha* of the temple at its southwest corner. But Sompura is not correct. There is no such record on the *pīṭha* of the temple. He has wrongly associated the aforesaid inscription with this temple. Stylistically, these portions very closely resemble those of the Haṭha-

keśvara Mahādeva temple at the same site which is a 16th century erection

JAINA TEMPLE AT THAN

On the basis of the great blocks of which the temple is constructed, the mouldings and the style of roof Cousens places it in the same period as the small Vaisnava temple there, which he dates in the 7th-8th centuries A D.³ He also compares this temple with that of Patiani Devi near Bharhut, which, according to Cunningham, was originally a Jaina temple of the time of the Guptas.⁴ Following Cousens, Shah remarks that the door carvings of this temple suggest a date in the post-Gupta period.⁵ Saraswati has put this temple in the same class as that at Gop, and chronologically places it slightly later than that.⁶ It is probably its pyramidal spire (Fig 2) which induced him to assign it such an early date. But the temple reveals certain features such as bold and crude half diamond on the *kumbha*, a heavy ribbed eave-cornice

separating the spire from the wall, and the projecting *kīrtimukhas* on the doorsill, which do not at all favour the above datings. These elements are conspicuous by their absence on the temples of the Pre-Solankī period, but they are invariably found on the temples of the Solankī period. In fact, the temple appears to be an example of the transitional phase as these elements are only in the nascent stage. As regards its roof, it resembles to some extent the Maitraka temples of Saurashtra,⁷ but the representation of *cāitya*-window and diamond corresponds to those seen on the *jādyakumbha* of the Mahāvira temple at Kumbharia (1061 A D). Thus the temple was built either during the closing years of the 10th century A D, as the features enumerated above were yet to appear on the Munibāvā temple which is assigned in the last quarter of the 10th century A D,⁸ or in the beginning of the 11th century when these elements begin to appear on the Vimalavasahī at Abu, which is precisely dated to 1031 A D.

SOLANKI TEMPLES

This group includes seventeen temples located throughout the length and breadth of the country. In contrast to the temples of the earlier group, these are characterised by an elaborate plan and design and have ornate exterior and interior. With the exception of the Vastupālavihāra at Girnar, which has an exceptional purpose and plan, each of these temples consists of a *mūlaprāsāda*, a *gūḍhamandapa*, and a *mukhamandapa* or *rangamandapa* or both. In the larger temples a series of about twenty-four, fifty-two or seventy two *devakulikās* are added. Sometimes the larger temples also introduce an inner ambulatory round the sanctum, to which are added balconied windows on the rear and the lateral sides. This makes the temple a *sāndhāra-prāsāda*. In some temples a *balānaka* or *nālamandapa* is built in the front. In the Vimalavasahī and the Lūnavasahī at Abu a *hastisālā* is also erected. In one solitary instance, namely the Ajitanātha temple at Taranga, the temple is double-storeyed

In the arrangement of plan of the *mūlaprāsāda* and the *gūḍhamandapa* these temples resolve themselves into two groups, those in which the two compartments are united as to form a parallelogram,

and those in which they are attached diagonally. The Ajitanātha temple at Taranga (Text Fig 7 on page 159) and the Neiminātha temple at Girnar (Text Fig 4 on page 147) are the examples of the latter type, and the rest, those of the former (cf. Text Fig 6 on page 157). In both the types the sides are indented at regular intervals by numerous projections and recesses in the form of angles, which are carried up to the final unity of the spire.

Like the plan the elevation also reveals distinctive features. The temples are normally laid out on the ground as has naturally been provided, but the temples at Kumbharia stand on a lofty *jagatī*. In both the cases the temples are generally enclosed by a *prākāra*. The *pīṭha* supporting the *mūlaprāsāda*, *gūḍhamandapa* and *mukhamandapa* carries a series of ornamental mouldings, the sequence of which is fixed by a common tradition. The *vedibandha* of the *mandovara* also carries a series of ornamental mouldings fixed by tradition, its *jaghā* is decorated with one horizontal band (in one temple, viz. the Ajitanātha temple at Taranga, there are two bands) of sculptures of exquisite grace and charm, and the *varaṇḍikā* has one or two mouldings with a

fine ribbed eave-cornice. The niches in the cardinal points of the *janghā* are of superior workmanship. Side by side, temples with a plain exterior were also erected. These temples also carry all the essential elements of the *piṭha* and *maṇḍovara*. The *sikhara*, wherever preserved, has numerous subsidiary turrets of varying sizes, clustered to the main *sikhara* at different heights. The buttresses of the *sikhara* terminate at the *skandha*, but the cardinal ones in the developed temples go to the neck which is crowned by a large *āmalaka*, a *condrikā*, a smaller *āmalaka*, a *kalasa* and a *biṇḍapūraka*. The entire *sikhara* is adorned with a lattice ornament of the *caitya*-arches, which are pristine in the earlier temples of this group and become complicated later. The *gūḍhamandapa* is roofed by a bell-type of superstructure, which is an essential element of the Solankī Jaina temples.

Compared to the exterior the interior of these Jaina temples is more ornamental. In the interior the artists have concentrated their attention in beautifying the *rangamandapa* and the *mukhamandapa*. The interior of the *gūḍhamandapa*, particularly the domical ceiling, is richly carved. In the Vimalavasahī and the Lūnavasahī at Abu and the Pārśvanātha temple at Kumbhariya the corridor of the *devakulikās* is also decorated. The *rangamandapa* shows an octagonal arrangement of ornate pillars supporting an exquisitely carved domical ceiling of considerable size. From the centre of the dome hangs down a large, beautiful pendant cut out of one solid block. A remarkable feature of the dome is that it is elaborately decorated and carries sixteen bracket figures of Vidyādevīs or Apsarās supported by sixteen bracket figures of hovering Vidyādharaś. The *mukhamandapa* is divided into three, six, nine or ten bays and has elaborately carved *piṭha*, pillars, pilasters and ceilings. The front door of the *gūḍhamandapa* and the two niches flanking it are also very ornate. The pillars, dome with its pendant, minor ceilings, doors and the niches show a gradual development of the style.

An analysis of the various architectural designs, the form of sculptures, the iconographic features and the decorative motifs shows that all the Jaina temples of this group essentially belong to a cognate style and are manifestations of one archi-

tectural movement, differing only in matter of details. It appears that the guilds working at different places follow a common canon on architecture throughout the region. On a comparative study of these traits it is found that the Vimalavasahī at Abu with its *mūlaprāsāda*, *gūḍhamandapa* and *hastīśālā*, all built of dark stone and datable to 1031 A. D., stands at the outset of the Solankī Jaina temples, and the Mahāvīra temple at Kanthkot (circa 1280 A. D.) at the end of the series. Endowed with many individual features these temples indeed represent the two extremes of the temples of this group. Thus, while the plastic modelling of the sculptures in the Vimalavasahī is sensuous, that of the Mahāvīra temple shows decadence. Again, the pillars and the minor ceilings preserved in the *hastīśālā* of the Vimalavasahī are ornate, those in the Mahāvīra temple are tantalizingly plain. The Vimalavasahī, therefore, stands at the beginning of the temples of this group and the Mahāvīra temple at its end. In between these are to be placed the other temples, seven of which are precisely dated on the basis of inscriptional and literary evidences, viz the Mahāvīra temple at Kumbhariya dated to 1061, the Neminātha temple at Gīrnar dated to 1128 and its *devakulikās* dated to 1158, the Neminātha temple at Kumbhariya dated to 1136, the Ādinātha temple at Shatrunjaya dated to 1154, the Ajitanātha temple at Taranga dated to 1164, the Lūnavasahī at Abu dated to 1231 and the Vastupālavihāra at Gīrnar dated to 1232 A. D. The chronology of the remaining Jaina temples may be fixed by a comparative study of the various characteristics of these temples and those of the dated Jaina as well as Brāhmanical temples of the region.

Below is given a chronological narrative of all the temples of this group on the basis of their characteristic features and the available inscriptional and literary evidences.

VIMALAVASAHĪ AT ABU

The Vimalavasahī is the earliest Jaina temple of this group. The date of this world famous temple has been very controversial since long. This is because the temple has been repaired more than once. Although we do not have the temple-

prastā, nor is there any contemporary literary reference about it, yet the construction of the temple is generally attributed to Vimalasāha, after whose name it was called Vimalavasahikā, Vimalasyavasahikā, Vimalavasahī, Vimalavasatikātīrtha and Vimalavasatī.⁹ All our information about the Vimalavasahī is supplied by the later inscriptions and the literary tradition. The first reference about it is noticed in an inscription of V S 1201 (1144 A. D.) found in *Devakulikā* 10, which tells us that Vimalasāha built at this place a magnificent (Jina) temple.¹⁰ An inscription of V S. 1202 (1145 A. D.) in *Devakulikā* 5 clearly refers to the shrine as Vimalavasatikātīrtha.¹¹ Fortunately, an inscription of V S 1378 (1321 A. D.), the purpose of which is to record the restoration of this temple during that year by Lalla and Vijaya, records an earlier tradition that this temple was built in V S 1088 (1031 A. D.) by Vimala, who had been appointed Dandanāyaka at Arbuda by Bhīmadeva (I).¹² This date is also found in the *Prabandhas*.¹³ The same date is also given in the *Vividhatīrthakalpa* and the *Pattāvalis*.¹⁴ All these references prove beyond doubt that the Ādinātha temple at Abu, popularly known as Vimalavasahī, was built by Vimalasāha in 1031 A. D.

Now the question arises whether the temple in its entirety belongs to the time of Vimalasāha. Of course, there are scholars who believe that the temple as it now stands is the result of one man's enterprise, namely Vimalasāha.¹⁵ Consens, however, suggested that the sanctum and the closed hall were in existence long before Vimala's time, and Vimala added to it the marble halls and corridors.¹⁶ A similar view is also held by Saraswati.¹⁷ But there are good grounds to believe that at least the *raṅgamandapa* was built in the 12th century A. D. On the testimony of the *Purātana Prabandha Sangraha* Parikh first pointed out that the *raṅgamandapa* of the Vimalavasahī was erected by Cāhila, the son of Vimalasāha.¹⁸ According to Somadharmaganī, the *mandapa* was built by Vimala's brother Vāhila, probably a mistake for Cāhila, and its *devakulikās* were added by the merchants.¹⁹ But it is very doubtful if Vimala ever had a son. It is also very hard to say if the *raṅgamandapa* was built by Cāhila, for we have a definite contemporary literary evidence to suggest that the *raṅgamandapa* and the seven

elephants in the *hastīśālā* were built by Prthvīpāla, the minister under Kumārapāla (circa 1143-1172 A. D.). In this regard the credit again goes to Parikh, who, on the basis of the *Prastā* of the *Nemināthacarita*, an Apabhramśa work written by Haribhadrāsūri, the *kulaguru* of Prthvīpāla, suggested that the *mandapa* and the seven elephants were built by Prthvīpāla, the grandson of Nedha, the elder brother of Vimalasāha.²⁰ Shah has found two similar references in the *Prastā*s of the *Candra-prabhacarita* and the *Mallināthacarita*, both written in Prakrit by the same author (Haribhadrāsūri).²¹

Let us now examine the archaeological evidence which is also of immense importance to ascertain the date of this temple. In the construction of this temple two types of building material have been used, viz. the *mūlaprāsāda*, the *gūḍhamandapa* and the *hastīśālā* are built of dark stone, and the rest, that of white marble. From the building material itself, from two inscriptions recording the restoration in V. S. 1206 and V S 1378 respectively,²² and from numerous images installed from time to time it appears that the whole temple does not belong to the time of Vimalasāha. In fact, if we compare the various parts of the Vimalavasahī, as it now stands, with those of the other contemporary temples, we shall find that it were only the dark stone parts which belonged to the time of Vimalasāha. Thus, the disposition of the buttresses of the *mūlaprāsāda* corresponds to that of the Sun temple at Modhera (1026 A. D.). The capitals of the pilasters of the *gūḍhamandapa* and the pillars, minor ceilings and sculptures of the *hastīśālā* are strikingly similar to those noticed in the *gūḍhamandapa* of the Sun temple at Modhera. Its *phāṭsanā* has much likeness to such contemporary temples as the Ambikā and Brahmā temples at Khedabrahma, Brahmānīmātā temple at Kāmanigāma near Siddhapur and Kumārīmātā temple at Abu.²³ The bold *karnikā* of the *pīṭha*, the crude depiction of half diamond on the *kumbha* of the *vedibandha*, and the presence of petal-and-bud ornament in the lotus flower rather than on the courses of the dome of the *gūḍhamandapa* are also such traits which date these compartments in the early eleventh century A. D. The smooth and thinner limbs and better proportion of the sculptures like the *dvārapālas* and the female *cauri*-bearer (Fig. 7) of the *hastīśālā* and the Jina panel

in the *bhadra*-niche of the *mūlaprāsāda* are also indicative of a similar date. An inscription of V. S 1212 carved on the Samavasarana panel of the *hastīālā* also records that the *hastīālā* was built by Minister Vimala.²⁴ Therefore we have little scope for doubt that the *mūlaprāsāda*, *gūḍhamandapa* and *hastīālā* were erected by Vimalasāha.

The small domical ceiling in front of the main entrance also belongs to the time of Vimalasāha. This is apparently indicated from the dark stone material of which it is made and the bold form of the *kola* and *gajatālu*.

The white marble structures also were not built at one time. On a comparative study of various architectural features and sculptural forms we find that the *mukhamandapa* and the lateral entrance porches of the *gūḍhamandapa* were built earlier than the *rangamandapa* and the *devakulīkās*. Though all these compartments are made of white marble, show much similarities in ornamentation and are well integrated, they greatly differ in details. Thus, while the pillar-shaft of the *rangamandapa* shows five ornamental bands, those of the *mukhamandapa* carry six or seven bands. Again, the sculptures on the square section of the pillar-shaft of the *mukhamandapa* are both two-armed and four-armed, all those in the *rangamandapa* are four-armed. While the *bharanī* of the pillar-capital of the lateral porches are fluted and the brackets of those of the *mukhamandapa* are clasped by suspended foliage, both these in the *rangamandapa* are plain. Besides, the ornamentations like incurved petals, petal-and-buds, dancers, etc., appearing on the underside medallions of the architraves of the *mukhamandapa* are conspicuous by their absence on those of the *rangamandapa* and the *devakulīkās*, in their place we find creeper and lotus medallions. The *padmanābha* elements as displayed in the *mukhamandapa* ceilings (Fig 9) are altogether absent in those of the *rangamandapa* and the *devakulīkās*. Again, the *kola* and *gajatālu* in the *mukhamandapa* ceilings are carved in high relief. The *mukhamandapa* ceilings also do not bear such ornamental bands as those consisting of horses, horse-riders, lions, elephants, lotus petal-and bud, etc., although these are frequently represented in the ceilings of the *rangamandapa* and the *devakulīkās*. Therefore it appears

that all these compartments were not built at one time. Comparing the *mukhamandapa* pillars (Fig 6) with those of the dancing hall of the Sun temple at Modhera, the figures of dancers on the underside medallions of its architraves with those noticed in the Tapeśvara temple at Nadlai (early 11th century A D), and the *nābhucchanda* and *padmanābha* elements (cf Figs. 9 and 27, 29) of its ceilings with those found in the *mukhamandapa* of the Mahāvira temple at Kumbhariā (1061 A D), Dhaky rightly dates the *mukhamandapa* and the lateral entrance porches of the *gūḍhamandapa* to the third quarter of the 11th century A D. and attributes their authorship to Cāhila whom he has identified, on the basis of an inscription in *Devakulīkā* 11, with the younger brother of Vimalasāha.²⁵ To substantiate the statement of Dhaky we may add here a few other features. The incurved petals of the underside medallions of the *mukhamandapa* architraves are quite analogous to those seen in the *rangamandapa* of the Mahāvira temple at Kumbhariā. Like those seen in the *mukhamandapa* of the Vimalavasahī, many dancers on the square section of the pillar-shaft in the *rangamandapa* of the Mahāvira and the Śāntinātha temples at Kumbhariā are also having two arms. Lastly, the design of creeper in a *mukhamandapa* ceiling (Fig 10) of the Vimalavasahī closely agrees with that noticed on the soffit of the dome of the *rangamandapa* of the Śāntinātha temple at Kumbhariā (circa 1082 A D). The new *mandapa* was built probably removing the old one, which, as pointed out by Dhaky, was made of dark stone and comprised only six bays.²⁶

In the chronological sequence the *mukhamandapa* and the lateral entrance porches (Figs 4-5) come in between the Mahāvira and the Śāntinātha temples at Kumbhariā. The reasons to place it later than the Mahāvira temple may be enumerated here. Firstly, the acanthus on the pillar-shaft is a developed one, and it is carved in more pleasing relief than that found in the Mahāvira temple. Secondly, the *lūmās* in the *padmanābha* type of ceilings are shorter and lack in depth, this is indicative of a device whereby *samakṣipta* and *samakṣipta* ceilings of the *padmanābha* type (Fig 15) varieties were built in the *rangamandapa* and the *devakulīkās* of the Vimalavasahī. Thirdly, the fine and independent *nābhucchanda* elements as we find

in the Mahāvira temple and in such earlier temples as the Sun temple at Modhera and the Mahāvira temple at Ghanerao (circa 954 A D) are not noticed in the present temple. Fourthly, the underside medallions of the architraves show more varieties in the incurved petals, whereas in the Mahāvira temple there is only one variety. Lastly, the *pīṭha*, pillars, pilasters, doors and *khattakas* are more elaborately carved in the Vimalavasahī. Likewise, the absence of such features as pointed *kola*, developed *ardhapadma* motif, Kinnar-couples at the corners of the ceilings and intersecting garland-loop ornament, all of which are frequently shown in the later temples, suggests a date not later than the Śāntinātha temple, as the latter carries all these representations.

As regards the date of the remaining compartments, it has been proved above on the unimpeachable literary evidence that at least the *rangamaṇḍapa* and seven elephants in the *hastīśālā* were built by Prthvipāla. This is also supported by the archaeological testimony. After comparing the style of sculptures of the *rangamaṇḍapa* and the *devakulīkās* with that of those appearing on the outer walls of the Jaina temples at Jalor and Taranga, built by Kumārapāla, Shah has concluded that the *rangamaṇḍapa* of the Vimalavasahī was either rebuilt or newly added by Prthvipāla in circa 1204-06 V. S. (1148-1150 A. D.)²⁷ Of course, while the sculptures (Fig. 7) of the time of Vimalasāha are free and better proportioned, those of the time of Kumārapāla (Figs. 13, 14, 18-21) are slender and heavily loaded with ornaments. From the architectural point of view, too, the pillars, ceilings and their ornamentations are indicative of this period.²⁸ This is also corroborated by the inscriptional evidence. A ceiling in the north portico of the *rangamaṇḍapa* contains a large image of Goddess Sarasvatī accompanied by two artists inscribed as Sūtradhāra Kelā and Sūtradhāra Loyana, who are rightly identified by Shah with the chief architect and sculptor of the *rangamaṇḍapa* respectively.²⁹ Dhaky has also found the names of these artists alongwith those of their father and three other artist-brothers in an inscription of 1202 V. S. (1145 A. D.) in *Devakulīkā* 5, the purpose of which is to record the installation of the Kunthunātha image in the Vimalavasahīkāṭīrtha.³⁰ Another indica-

tion of the work of Prthvipāla is observable in an inscription of V. S. 1206 (1149 A. D.) found in *Devakulīkā* 14,³¹ wherein Prthvipāla is mentioned to have restored this temple. That the *rangamaṇḍapa* is a later addition is also known from the fact that when the temple was being repaired during recent years, there were found dark stone structures below the white marble pillars,³² this indicates that originally the temple of Vimalasāha had a *rangamaṇḍapa* and Prthvipāla added the new *mandapa* by removing the old one, which had probably by that time decayed. From all these evidences it seems certain that the *rangamaṇḍapa* was added by Prthvipāla latest by 1150 A. D., the date when he restored this temple.

Prthvipāla also built three staircases and three ceilings of the *mukhamandapa* located near the *rangamaṇḍapa*. The arrangement of three staircases in the *mukhamandapa* is quite a late feature as it is not found in the Mahāvira, the Śāntinātha and the Pārśvanātha temples at Kumbharia, and in the Neminātha temple at Kumbharia (1136 A. D.), where it is found, it is in a very undeveloped stage. Another indication of their being late is that the elephants flanking the staircases are like those in the *hastīśālā*. Moreover, the ceilings have much more similarities with those of the *rangamaṇḍapa* and the *devakulīkās* than those found in the *mukhamandapa*. Indeed, the panels of horse-riders and elephants and the representations of creeper medallions and Kinnar-couples at the corners of the ceilings are not met with in the *mukhamandapa*, although these are popularly shown in the *rangamaṇḍapa* and the *devakulīkās*. Another indication of their being late is that the architraves towards the courtyard do not continue the *narāthara* of the *mukhamandapa*, but instead show a band of lotus scrolls.

If these three bays were built by Prthvipāla, then what was the position of the *mukhamandapa* during the time of Vimalasāha and later? Dhaky rightly points out that it was a *chacokī* (six bays), and Prthvipāla converted it into *navacokī* (nine bays) by adding three more bays,³³ because by the 11th century A. D. the *mukhamandapa* of the Jaina temples of Gujarat had only six bays.

The inscriptions record that Prthvipāla also installed seven of the ten elephants in the *hastifālā* in 1147 A. D.³⁴ These inscriptions are engraved on the elephants themselves. Two elephants were installed by Dhanapāla, the son of Prthvipāla, in 1220 A. D.,³⁵ and the remainder perhaps by some relative of Dhanapāla.³⁶

Prthvipāla did not stop this philanthropic act here itself, but extended it by building some of the *devakulikās*, many others, however, were built by his relatives and other Jaina Śrāvakas. This can be very well ascertained from an analysis of the inscriptions (39 in all) recorded on the images of the *devakulikās*.³⁷ Five of these inscriptions are anterior to the time of Prthvipāla.³⁸ This may suggest that the construction of the *devakulikās* started prior to the time of Prthvipāla. Did then they exist in the form of Caturvimsati Jinālaya, if not the Bāvana Jinālaya, in the time of Vimalasāha? It is hard to say anything definitely, for none of these inscriptions belongs to the time of Vimalasāha. Further, the floral and geometrical designs on the pillars and pilasters, all of which are alike in form and design, the heavily ornamented doors, and the form and ornamentation of the ceilings, the latter having considerable likeness to those of *raṅgamandapa*, also hardly suggest an earlier date. However, if the dark stone ceiling near the main entrance is *in situ*, the possibility of their existence cannot be wholly ruled out. Dhaky, on the other hand, has remarked that originally the five images bearing these inscriptions were somewhere in the *mūlaprāsāda*, *gūḍhamandapa* and *mukhamandapa*, and they were transferred here when Prthvipāla carried out its restoration.³⁹

Although none of the *devakulikā* inscriptions refers to Prthvipāla as their builder, an inscription of 1144 A. D. in *Devakulikā* 10 says that Daśaratha, the cousin of Prthvipāla, installed the image of Neminātha in this cell with the consent of the latter.⁴⁰ This is an indirect reference to suggest that since the *devakulikās* were built by Prthvipāla, Daśaratha had to take permission of the latter to instal the image. Another reference is found in an inscription of 1145 A. D. preserved in *Devakulikā* 5 wherein the names of Sūtradhāras like Kelā and Loyāṇa occur.⁴¹ As we have seen above, these

were the chief architect and sculptor of the *raṅgamandapa*, and they probably installed the image of Kunthunātha in this cell as a token of love to the faith of their patron, for they themselves were probably Vaisnava. Three inscriptions, one in *Devakulikā* 34 and two in *Devakulikā* 45, all dated in 1245 V. S. (1188 A. D.),⁴² even mention the names of the persons who constructed these three *devakulikās*. The remaining inscriptions only record the consecrating date and the name of the persons who installed the image. Six of these images were installed by Dhanapāla, the son of Prthvipāla, in 1188 A. D.,⁴³ which is the latest known date of the *devakulikā* images, and in which date the majority of images were also consecrated. Thus it appears that the *devakulikās* were built between 1143 A. D., the date recorded on an image (this is also the time when Kumārapāla ascended the Caulukya throne), and 1188 A. D., the date after which the images were not installed.

Lastly, we come to the *balānaka*. It is quite a late erection, as it was not in existence at the time when Hiravijaya visited this shrine in 1582 A. D. This can be inferred from the *Hirasaubhāgyakāvya* which describes the visit of Hiravijaya. The text indeed refers to a flight of steps at the entrance of the temple and makes no mention of the *balānaka*.⁴⁴

MAHĀVĪRA TEMPLE AT KUMBHARIA

This temple is securely dated by an inscription engraved upon the pedestal of the principal image of the sanctum, replaced in V. S. 1675 (1618 A. D.) by a new one.⁴⁵ The inscription runs "Om Samvat 1118 phalguna sudi 9 some āraṣanābhīdhā-nasthāne tīrthādhipasya Virasya pratimā rajye kārītā."⁴⁶ i. e. 'on monday, the 9th day of the bright half of Phālguna, in Samvat 1118 (1061 A. D.), at a place known as Āraṣana, the image of Vira (Mahāvīra), to the memory of whom the place is sacred, was consecrated.'

This date also fits in well with the architectural and sculptural peculiarities of the temple. On plan and elevation the exterior and interior of its sanctum and *gūḍhamandapa* generally resemble the temple of Vimalasāha at Abu, but instead of a *phāmsanā* these are roofed by a *śikhara* and a *sam-*

varaṇā respectively. Further, the domical ceiling of the *gūḍhamandapa* carries eight bracket figures of Vidyādhara. These novel features in the Mahāvira temple, which become an essential element of the later Jaina temples, anticipate the Śāntinātha temple at Kumbharia, with which it has closest affinity. The sculptures of this temple also approximate those of the Vimalavasahī, but the angular modelling of their limbs points towards a late date. The beautiful *samvaranā* (Fig 24) and the fine lattice ornament of the *cāitya-gavākṣas* (Fig 23) on the *śikhara*, the latter of course reminiscent of those seen on the small shrines near the tank of the Sun temple at Modhera, are also indicative of this date.

The interior of the temple also bears some peculiar features. The *devakulikās*, which occur in greater number in this temple, are only 22 in number, six of them even in the form of niches, although their number should be at least 24, as we get in a little later built temple of Śāntinātha at Kumbharia. Again, they are tantalizingly plain. The *raṅgamandapa* shows an octagonal arrangement of ornate pillars and a profusely carved domical ceiling with a large pendant (Fig 31). Such an arrangement of the *raṅgamandapa* almost becomes universal in all the later Jaina temples of Gujarat. But the pillars are not provided by an attic system (Fig. 32), a practice very common in the later Jaina as well as Brāhmanical temples, even the Śāntinātha temple at Kumbharia, which is the closest successor of this temple, does not lack this characteristic. Further proofs of the above date are furnished by the narrative scenes (Fig 24) displayed in the side bays of the *raṅgamandapa*. Here each scene is carved in very pleasing relief. The figures of the reliefs are bold and easily recognizable, for the scenes have not been complicated by the accessory figures. The ornamental *pīṭha*, pillars and ceilings of the *mukhamandapa* bear resemblance to those of the Śāntinātha temple there, but the two-armed figures on the sixteen-sided section of the pillar-shaft, the composite depiction of acanthus and chain-and-bell on the round section of the shaft, the plain and undeveloped *khattakas*, the fine *nābhicchand* (Figs 29-30) and *padmanābha* (Fig 27) elements in the ceilings, and the round *mandāraka* ceiling

(Fig 28) place it anterior to the Śāntinātha temple. Another proof of this period is that the *ghatapallava* capitals (Fig. 26) topping the jambs of the northern door of the *gūḍhamandapa* are conventionalised, although the same in the Sun temple at Modhera are represented in their perfect form. The Mahāvira temple, therefore stands midway between the Vimalavasahī at Abu and the Śāntinātha temple at Kumbharia, and the date 1061 A D assigned to it befits well with the style of the temple.

ŚĀNTINĀTHA TEMPLE AT KUMBHARIA

Stylistically, the Śāntinātha temple appears to be a close successor of the Mahāvira temple at Kumbharia. The plan and the general arrangement of the two temples are exactly similar, but the Śāntinātha temple does not possess the *balānaka*, and the *devakulikās* are 24 in number, although the niche type of *devakulikās* is continued. The *pīṭha* and *mandovara* of the sanctum and the *gūḍhamandapa* of these temples are similar to each other, but the *śikhara* (Fig 36) in the Śāntinātha temple is neither squat nor heavy, and the *rathikās* at the base of the *śikhara* are flanked by balcony model, a feature commonly met with in the later temples. Again, the *āmala* is clasped by a fillet, and the *cāitya*-arches forming the lattice ornament of the *śikhara* are oval-shaped, losing thus the circular pristine form.

The *pīṭha*, pillars and ceilings of the *mukhamandapa* (Figs 38-40) also show kinship to those of the Mahāvira temple but are somewhat improved in the present temple. Here, the *pīṭha* is more ornate, as against the two-armed figures, here are noticed four-armed figures on the sixteen-sided section of the pillar-shaft, the chain-and-bell ornament on the pillar-shaft is independently shown, and instead of acanthus we find chain-and-bells alternating with tassels, an ornament which becomes very popular in the later temples, and the *mandāraka* element in the ceiling is correctly represented by making pointed *kolās* (Fig 40). Further, the ceilings bear some such characteristics as true *ardhapadma* motif, intersecting garland loops and Kinnar-couples at basal corners, which also establish its posterity to the Mahāvira temple, as these features are noticed for the first time in this temple and are frequently shown in the later temples. A

band of balcony models in the ceiling is also indicative of a later date. The two *khattakas* of the *nukhamandapa* are more ornate and bear affinity to those seen in the Vimalavasahī at Abu, as these also have a *pañcaratha* moulded pedestal and are surmounted by a bell-roof

The disposition and decoration of the pillars and the ornamentation of the domical ceiling of the *raṅgamandapa* also resemble those found in the Mahāvīra temple, but here the pillars are relatively more stout and ornate, and they are provided with *uccālakas* (Fig 41), a feature so commonly met with in the later temples. Besides, the accessory figures in the narratives (Fig 45) increase in number, making the scene somewhat complicated. Compared to the *devakulikās* of the Mahāvīra temple, the *devakulikās* of this temple are more ornamental, as the lower part of the door-jamb in all the *devakulikās* is occupied here by a female pitcher bearer and a male attendant. From the foregoing discussion it is therefore apparent that notwithstanding the close kinship to the Mahāvīra temple, this temple shows some advancement and hence posterior in date than the latter. If the Mahāvīra temple was built in 1061 A D, the Śāntinātha temple may have been built about two decades later in circa 1081 A D. Colour to this is also lent by numerous inscriptions hailing from this temple and recording this date, five of these inscriptions are engraved even on the cornices of the *devakulikās*.⁴⁷

PĀRŚVANĀTHA TEMPLE AT KUMBHARIA

On plan and in design it comes midway between the Mahāvīra and the Śāntinātha temples on the one hand and the Neminātha temple (1136 A D), also at Kumbharia, on the other. The general arrangement of its plan is very similar to that of the Mahāvīra temple, but the presence of *nālamandapa* in place of *balānaka* brings it closer to the Neminātha temple which also contains this compartment. The *pīṭha* and *mandovara* of its sanctum and *gūḍhamandapa* bear resemblance to those of the earlier two temples, but the domical ceiling of the *gūḍhamandapa* contains three courses of *gayatālus* and hence looks perfect. The pillars in the *mukhamandapa* and the *raṅgamandapa* are disposed in the

same manner as we find in the Mahāvīra temple, but in ornamentation they differ considerably. The pillars resemble those found in the Śāntinātha temple, but here they have a pedestal support and the dancers on the square section of the shaft are all four-armed (Figs 50-51). These two characteristics are also shared by the Neminātha temple. The *raṅgamandapa* dome of the Pārśvanātha temple also resembles that of the Neminātha temple in having two courses of *gayatālus* interspersed with a figural band and in the treatment of the *kolas* arranged on the principle of co-radial regression (cf Figs. 49 and 61). The *pīṭha* of the *mukhamandapa* is more ornamental than that seen in the earlier shrines, and the two *khattakas* are crowned by a multiple cusped *torana*-arch with a *lalitāsana* goddess in the centre, a feature hitherto absent but seen on the *bhadra*-niches of the Neminātha temple here itself and in the porticoes of the *raṅgamandapa* of the Vimalavasahī at Abu. As regards the *devakulikās*, they are still 24 in number, but they are all of the cell-type and comparatively more ornate than those found in the earlier temples. The central *devakulikā* (Fig 52) on each side is highly ornamental, this is a characteristic also noticed in the Neminātha temple. A remarkable feature of this temple is that some of the ceilings in the *devakulikās* are decorated with lotus petal-and-bud ornament, this is a decorative motif which appears for the first time in this temple and becomes a popular representation in the later temples. The Pārśvanātha temple, therefore, may have been built later than the Mahāvīra and the Śāntinātha temples but earlier than the Neminātha temple, and may plausibly be assigned to circa 1100 A D. This date is also supported by inscriptions found in this temple, which record the dedication of images in the temple. The earliest of these inscriptions is dated in Sam 1161 (1104 A D),⁴⁸ the temple, however, may have been built a little earlier than this date.

NEMINĀTHA TEMPLE AT GIRNAR

From the *Rawatagirikalpa* we learn that the temple of Neminātha at Girnar was built by Sajjana, the Dandanāyaka of Saurashtra under Jayasimha Siddharāja, in V S 1185 (1128 A D).⁴⁹ Similar story is also narrated in the *Revantagiri-rāsu*.⁵⁰ The *Prabandhas* also credit Sajjana as the

builder of this temple ⁵¹ But only the main complex of the temple, viz *mūlaprāsāda* and *maṇḍapas* may be attributed to Sajjana, as we learn from the inscriptions found in this temple that all the *deva-kulikās* were added by Thākura Sāvadeva and Jasa-hada in the memory of Thākura Sālavāhana, on the 8th day of the bright half of Caitra, in V S 1215 (1158 A. D.) ⁵²

The literary evidence is also supported by the architectural and sculptural peculiarities of the temple, which may be enumerated hereasunder

1. All the buttresses of the *mūlaprāsāda* and the *gūḍhamandapa* (Fig 54) are broken into planes
2. The *karna* and *pratiratha* of the *mūlaprāsāda* are not only equilateral but they also have the same proportion
3. The articulation of the *gūḍhamandapa* is made at the frontal *pratiratha* of the *mūlaprāsāda*, earlier this coupling has been made at the frontal *karna*
4. Between the *angas* are *konikās*.
5. The *kapota* of the *vedibandha* is decorated with *udgama* pattern
6. The *janghā* has a *mañcikā* support
7. The *rathikās* at the base of the *śikhara* are flanked by *tilakas* and ornate balcony models
8. With the appearance of more subsidiary turrets the *śikhara* proceeds towards its perfection
9. All the *ghanṭās* of the *samvaranā* roof of the *gūḍhamandapa* are crowned by *kalāṣa* and *bīja-pūraka* (Fig 55)
10. The brackets of the pillar-capitals in the *gūḍhamandapa* are made up of *makara*-heads with open mouth (Fig 56) This is a feature also found in the Ajitanātha temple at Taranga built during the time of Kumārapāla The Ajitanātha temple also owes the diagonal arrangement of the plan of its *gūḍhamandapa* to this temple The two temples also show resemblance in the sculptures of the *śārdūlas* found depicted on the wall of the *gūḍhamandapa* of the Ajitanātha temple and in the dome of the *gūḍhamandapa* of the Neminātha temple.
11. The *gayatālus* of the ceiling (Fig 56) are topped by more than one ornamental band

These features, some of which first make their appearance in this temple and some show advancement on those seen in the earlier temples, not only furnish us with an evidence to date it later than the Pārśvanātha temple at Kumbharia, but also establish its propinquity to the Neminātha temple at Kumbharia (circa 1136 A. D.). This is clear in the latter temple by the presence of *mañcikā* below the *janghā* and by the appearance of a wider buffer wall between the sanctum and the closed hall as the coupling here is made at the frontal *pratiratha*, and by their absence in the Pārśvanātha temple The sculptures of the temple also show closest resemblance to those of the Neminātha temple at Kumbharia This is clearly reflected from the grace and handsome poses of the Apsarā figures appearing in the *gūḍhamandapa* dome of the present temple and on the wall of the *mūlaprāsāda* of the Neminātha temple at Kumbharia The architecture and sculpture of the two temples no doubt bring closer to each other, but the Neminātha temple at Kumbharia reveals some other features such as circular pendants below the *mañcikā*, *bharanī* above the *janghā*, and *padmaśilā* built on the principle of coradial regression (Fig 61), which place it earlier than that at Kumbharia Thus the date 1128 A. D. preserved in the literary sources stands justified to this temple

NEMINĀTHA TEMPLE AT KUMBHARIA

According to the *Ārāsaniyanemicurtyaprabandha*, this temple was built by Pāsila and its *mandapa* was added by Hānsī Bāi, and the consecration ceremony of the temple was performed by Devasūri in V S 1193 (1136 A. D.) ⁵³ The *Pattāvalis* also inform that the image of Neminātha at Ārāsana was installed by Devasūri, who flourished from 1077 A. D. to 1169 A. D. ⁵⁴ Two images in the temple, however, are dated in 1134 A. D. ⁵⁵ It is, therefore, not unlikely if the temple was built in or before 1134 A. D., but not before 1126 A. D., the date of the Rājavihāra at Anahilapātaka, for it was after visiting the Rājavihāra that Pāsila built this temple at Ārāsana ⁵⁶

The architecture and sculpture of the temple also agree with the above date. On plan it bears the closest affinity to the Pārśvanātha temple at the same site, but in architectural and sculptural details it closely follows the Neminātha temple at Girnar. Thus, the general arrangement of the buttresses of its sanctum (Fig. 59) is similar to that of the Neminātha temple at Girnar, but here the buttresses show five to seven planes. The two temples also agree in showing a *mañcikā* below the *janghā*, with this difference that here it carries circular pendants underneath. Further, the *gūḍhamandapa* in these temples is articulated at the frontal *pratiratha* of the sanctum so that there is left wider space between the sanctum and the *gūḍhamandapa*. This is done by transmuting the frontal *karna* and *pratiratha* of the sanctum into a buffer wall. The *pratiratha* being shorter in width, the buffer wall in the Neminātha temple at Girnar is narrow, while the same in the Neminātha temple at Kumbhariya is wider and developed. Lastly, the sculptures of Apsarās in the two temples show proximity in modelling, poses and drapery, but the figures in the present temple show a better proportion. From these it is clear that this temple is a close successor of the Neminātha temple at Girnar, and the date 1136 A.D. provided by the literary tradition is in accordance with the architectural and sculptural peculiarities.

This temple also reveals some other features which help us in ascertaining the chronology of the later temples.

1. The *bhadra*-niches of the sanctum are deeply set.
2. Above the *janghā* occurs a new moulding called *bharanī* decorated with drooping foliage.
3. The pilasters become highly ornamented.
4. The images are both four-armed and six-armed.
5. The *mukhamandapa* is landed up by three staircases.
6. The *kumbha* of the *khattaka*-pedestal shows representation of foliage on its shoulder, this is an ornament which becomes a popular depiction of the *kumbha* of the *vedibandha*.
7. The *padmaśīlā* begins to appear in co-radial regression (Fig. 61).

8. The platform on which the *devakulikās* rest runs all around the courtyard, but the *devakulikās* still cover only half of the court. However, once the platform was built, it was but the next step to erect *devakulikās* all around.

JAINA TEMPLE AT SEJAKPUR

The arrangement and disposition of the buttresses of its sanctum (Text Fig. 6 on page 157, Fig. 66) are very similar to those of the Neminātha temple at Kumbhariya, but in architectural and ornamental details it shows some advancement on the latter and appears to be a contemporary of the Rudramahālaya at Siddhapur built by Jayasīma Siddharāja in circa 1140 A.D.⁵⁷ Thus, while the shoulder of the *kumbha* of the *vedibandha* and the *kalāśa*, also of the *vedibandha*, in the Neminātha temple are plain, the same in the present temple are decorated with foliage and beaded garland-and-rosette design respectively. These ornaments are not seen in the earlier temples, although they are frequently shown in the later temples, the small shrines in the Rudramahālaya also bear these representations. Unlike the two-course *varandīkā* in the Neminātha temple, it has a triple *varandīkā* consisting of two *kapotas* and a ribbed eave-cornice. The architraves of its *gūḍhamandapa* are as ornamental as those seen in the nave of the *rangamandapa* of the Neminātha temple, but the pillars, which show decoration on the upper half only, bear a goose-band on the shaft, an ornament also seen on the pillars of the Rudramahālaya. The goose-band is conspicuous by its absence in the earlier shrines, but it becomes a popular motif of the shaft in the later temples. The balcony models flanking the *rathīkās* at the base of the *śikhara* also bear resemblance to those found in the small shrines of the Rudramahālaya. The general plan and the architectural and sculptural peculiarities of this temple also establish its contemporaneity with the Navalakṣmī temple at the same site, which is also dated about this time.⁵⁸ From the above discussion it is apparent that this temple was built probably in the second quarter of the 12th century A.D.

ĀDINĀTHA TEMPLE AT SHATRUNJAYA

The literary tradition informs that Minister Vāgbhata caused the wooden shrine of Ādinātha at Shatrūṇjaya to be replaced by a stone temple in

V S 1211 (1154 A.D.)⁵⁹ According to the *Prabhāvakacarita*, however, the temple was restored by Vāgbhata in V S 1213 (1156 A.D.) and its consecration was performed by Hemacandra⁶⁰

Architecturally, this temple bears closest resemblance to the Ajitanātha temple at Taranga built by Kumārapāla in 1164 A.D. The importance of this temple lies in that it probably anticipates the Ajitanātha temple which is the grandest Jaina temple of our age. This may be clearly seen from the following features

- 1 Both these temples are erected on a grand plan and appears to be a royal erection
2. Unlike the earlier temples it displays seven members in the *vedibandha* of the sanctum, the additional member being the *ratnapattikā* placed above the *mañciskā* (Fig 68), this moulding is also noticed at the same position in the Ajitanātha temple but is followed by a *narapattikā*
- 3 The two temples also agree in having a square fluted *bharanī* clasped by drooping foliage above the *janghā* of the sanctum, although the generally accepted form of the *bharanī* during the period is the round one.
- 4 The *bhadra* niches of the sanctum are enclosed by a carved balustrade (Fig 69), the *bhadrās* in the Ajitanātha temple, however, carry balconied window enclosed by more ornate balustrade
- 5 Like the Ajitanātha temple it also has a *saptasākha* door frame in the *gūḍhamandapa*
- 6 Its wall sculptures also approximate to those seen in the Ajitanātha temple, but they still show poise and are not as angular as those found in the latter temple (cf Figs. 71 and 78)

These features, some of which occur for the first time in this temple and some show change and advancement on the earlier temples, apparently indicate that this temple is the precursor in plan and ornamentation of the Ajitanātha temple at Taranga, and the date 1154 or 1156 A.D. provided by the literary tradition fits in well with the architectural and sculptural peculiarities

AJITANĀTHA TEMPLE AT TARANGA

From the *Viravamsāvalī* we learn that the image of Ajitanātha at Taranga was consecrated in V S

1221 (1164 A.D.)⁶¹ That the temple was built about this time may also be inferred from the fact that the *Prabandhas* attribute its construction to Caulukya Kumārapāla (circa 1143-1172 A.D.)⁶²

Burgess has suggested that the *śikhara* of this temple is of the usual style of the Gujarat temples and belongs to the 16th or a later century.⁶³ Sankalia opines that the temple does not retain much of the Caulukyan remains, except perhaps the plan of the temple⁶⁴ He further suggests that the *śikhara* is not an old one, for the photograph published by Burgess does not show the *cāitya*-window ornament clearly, mere shape is not a sure guide⁶⁵ Saraswati, however, points out that the temple, in spite of the restoration carried out in the time of Akbar, seems to have retained its original form and design to a very great extent⁶⁶ In fact, Saraswati is justified in his statement, for the temple retains its original character. The reason why the earlier authorities ascribed it a later date is that the entire *śikhara* had been covered with a thick coat of white lime during subsequent restoration. But now it is exposed to view and shows the lattice ornament of *cāitya*-window (Fig 72), which, as rightly pointed by Dhaky,⁶⁷ is of the usual 12th century type

On plan and in design it is very similar to the Neminātha temple at Gīrnar (cf Text Figs 4 on page 147 and Text Fig 7 on page 159), but it is loftier in conception and more elaborate in decoration. Thus, like the Neminātha temple, it is a *sāndhāraprāsāda* consisting of a *mūlaprāsāda*, a *gūḍhamandapa* arranged diagonally to the *mūlaprāsāda*, and a *mukhamandapa*. Its *mūlaprāsāda* resembles the Neminātha temple in the general arrangement of the buttresses, but here the *konikās* are prominent and gradually diminish in the *pīṭha*, and the balustrade of the balconied window on the *bhadrās* is elaborately carved. The two temples also agree in showing almost the same set of mouldings in the *pīṭha* and *mandovara* of the sanctum, but the Ajitanātha temple displays some minor mouldings in the *pīṭha* and two additional ones in the *mandovara*, namely a *ratnapattikā* on the top of the *vedibandha* and a square fluted *bharanī* clasped by drooping foliage above the *janghā*—these two mouldings bring it closer to the Ādinātha temple at Shatrunjaya,

to which the Ajitanātha temple largely owes in style and ornamentation. Further, the *kumbha* of the *vedibandha* bear a diamond-and bead band on its shoulder, a feature also seen in the temple of Somanātha Phase III at Somnath built by Kumārapāla in 1169 A.D. Its *śikhara* is the most developed one, for, besides *śṛṅgas* and *uraśśṛṅgas* on the *śikhara* of the Neminātha, this one shows *pratyangas*, *tilakas* and balcony models. The minute *caitya*-arches forming the lattice ornament of the *śikhara* are also indicative of a later date (cf Figs. 72). The buffer wall in the Neminātha temple is lodged over by a blind window, while in the Ajitanātha temple this takes the form of *śukanāsā* which is also noticeable in the later built temple of Sambhavanātha at Kumbharia. While the *samvaraṇa* of the *gūḍhamandapa* in the Neminātha temple is adorned with *kūṭas* and *ghaṇṭās*, the same in the present temple shows only the *ghaṇṭās*, each crowned by a *kalasa* and a *bhujapūraka* (cf Figs 55 and 77). Unlike the *pañcaśākha* door in the Neminātha temple, here is found *saptaśākha* door. One of the doorjambs is treated as *hamsaśākha*, and the overdoor carries a cornice, these are late features and are found in the Vastupālavihāra at Girnar (1232 A.D.)

The dome (cf Figs 56 and 81) of its *gūḍhamandapa* also shows kinship to the Neminātha temple at Girnar in having *makara*-brackets on the pillar-capitals supporting the dome, three successive *gayatālus*, and sixteen bracket figures of Apsarās athwarted the ceiling courses, but it shows some advancement on that of the Neminātha temple. Thus, while the *kolās* in the Neminātha temple are disposed on the principle of harmonial regression, here they are arranged in co-radial regression, a characteristic also shared by the Neminātha temple at Kumbharia (circa 1136 A.D.). Again, unlike the beautiful and perfect Apsarā figures in the Neminātha temple at Kumbharia, here they are slender. A remarkable feature of the dome is that it carries sixteen *lūmās*, a characteristic also found in the *rangamandapa* dome of the Vimalavasahī at Abu built about 1150 A.D.

The sculptures of the temple are also indicative of a later date. The images are both four-armed and eight-armed. Except for the Vimalavasahī

(*rangamandapa* and *devakulikās*), none of the earlier temples is characterised by eight-armed images. They have slender body and squarish faces and wear more than one necklaces, a series of beaded girdles, and a broad *kaṭisūtra*, these characteristics are typical of the sculptures of this period.

From the foregoing pages it is thus clear that the Ajitanātha temple at Taranga was built later than the Neminātha temple at Girnar, and its various characteristic features bring it closer to the Vimalavasahī at Abu (*rangamandapa*), Ādinātha temple at Shatrunjaya and the temple of Somanātha Phase III at Somnath, all built during the reign of Kumārapāla. And therefore the date 1164 A.D. mentioned in the *Vīravarāṇsavali* is quite befitting the architectural and sculptural peculiarities of the temple.

JAINA TEMPLE AT BHADRESHWAR

According to the current tradition, this temple was built by Jagadūśaha of Bhadreshwar,⁶⁸ who flourished in the middle of the 13th century A.D. But the *Jagadūcarita* of Sarvānandasūri tells us that Jagadū adorned this temple with the followings.⁶⁹

- 1 He adorned the temple with gold pitcher and staff.
- 2 He built three *devakulikās* of white marble and a beautiful Aṣṭāpada.
- 3 He installed 170 marble images of Jinas.
- 4 He covered the image of Pārsvanātha with gold.

Thus, it is clear that this temple was already in existence and Jagadū made only some additions to it. Dhaky has suggested that the old portions of this temple belongs to the phase of maturity (early 10th century A.D.),⁷⁰ but he does not say what are the old portions. As we shall see just now there is nothing of this period.

It is a full-fledged Jaina temple resembling on plan (Text Fig 8 on page 169) and in design the Jaina temples at Kumbharia and Abu. Thus, it reveals all the essential elements of plan we get in the Pārsvanātha and the Neminātha temples at Kumbharia, but shows advancement on both in the decoration of the *pīṭha* and *mandovara* of the sanctum

(Fig. 83) and in the treatment of the pillars. Another remarkable thing is that unlike the Kumbharia temples it is enclosed all around by a series of 48 *devakulikās* confronted with a colonnaded corridor, a feature quite unknown before the mid-12th century A D. The presence of *devakulikās* all around the temple may also be seen in the Vimalavasahī at Abu and the Neminātha temple at Girnar, but here they are more evolved, as, unlike these temples, the exterior of the *devakulikās* in the present temple displays ornamental mouldings, sculptured walls and multi-turreted *śikhara*s. The only other temple characterised by such *devakulikās* is the Bāvanadhvaja Jinālaya at Sarotra, which was built slightly later than this temple. The presence of three *bhittas* in the plinth, the decoration of the top *bhitti* by foliage, the occurrence of *ratnapatīkā* below the *jadyakumbha*, and the decoration of *kumbha* by indented foliage and of *kalāśa* by beaded garlands and fine rosettes establish its contemporaneity with the Somanātha temple Phase III (1168 A D) at Somnath, as these traits are also seen in the latter temple, and therefore it is assignable to the third quarter of the 12th century A D. The arrangement of three staircases in the *mukhamandapa*, the occurrence of goose-band on the pillars, the form of sculptures, and the minute *carīya*-arches forming the lattice ornament of the *śikhara* are features also indicative of this period. Colour to this is also lent by numerous inscriptions hailing from this temple, which range in date from 1166-1178 A.D.

BĀVANADHVAJA JINĀLAYA AT SAROTRA

Comparing the style of this temple with the other Jaina and non-Jaina temples Sankalia dates it in the 13th-14th centuries A D.⁷¹ On stylistic considerations Dhaky places it after the Lūnavasahī,⁷² which was erected in 1231 A D. But as we shall see just now, both these datings are untenable. On plan it closely resembles the Jaina temple at Bhadreswar and the Vimalavasahī at Abu, consisting thus of a *mūlaprāsāda*, a *gūḍhamandapa*, a *mukhamandapa* of nine bays, a *rangamandapa* and a range of 52 *devakulikās*, but is entered through a porch enclosed by an ornamental balustrade, a characteristic not found in these as well as earlier

Jaina temples (Text Fig. 10 on page 173). Stylistically also it bears closest affinity to the Jaina temple at Bhadreswar in the arrangement of the *devakulikās*, in the decoration of the *vedībāndha* of the sanctum, and in the design and ornamentation of the pillars (Text Fig. 9 on page 172). The *antarapātra* of its *vedībāndha* is adorned with diamond-and-double volute pattern, an ornament also appearing on this moulding in the Somanātha temple Phase III at Somnath. The *kakṣāsana* pillars of its entrance porch also resemble those found in the Somanātha Phase III, but here they are more evolved. Its ornamental type of pillars as well as the *kakṣāsana* pillars are elegant, and they do not show any indication of decline we get in the Harṣadmātā temple and the Nīlakantha Mahādeva temple (1204 A D), both situated at Mīrā. The temple also resembles the Lūnavasahī in the general arrangement of plan, in the form and ornamentation of the pillars and doors of the *devakulikās*, in showing a band of saw-tooth pattern on the pillar-shaft, in displaying an ornate balustrade enclosing the entrance porch (in case of Lūnavasahī such balustrade occurs in the lateral porches of the *gūḍhamandapa*), and in having no partition wall in the *devakulikās*, but in details it varies and has not yet reached the full maturity of the Lūnavasahī. From these it appears that since the temple is more evolved than the Jaina temple at Bhadreswar and has many things in common with the Lūnavasahī at Abu, it was built probably in the late 12th century or beginning of the 13th century A D.

PARŚVANĀTHA TEMPLE AT GHUMLI

Stylistically, this temple bears kinship to the better known Navalakha temple at the same place. This is apparently indicated from the fact that the brackets of the pillar-capitals have the same whimsical variety of sculptures as those of the Navalakhā temple.⁷³ Some of these sculptures such as *kīcaka*, *kīrtimukha*, etc., may also show resemblance to those of the Bāvanadhvaja Jinālaya at Sarotra. Since the Navalakhā temple is assigned to the beginning of the 13th century A D,⁷⁴ this temple may also belong to the same period. This is also attested by the physiognomy, the arrangement and style of *dhōṭī* and the *parīkara* of the Pārśvanātha image (Fig. 88) in this temple, which are compara-

ble to those of the *kāyotsarga* Jina images found intact in the Meru tower of the *hastīśālā* of the Lūnavasahī at Abu

LŪNAVASAHĪ AT ABU

According to the temple-*prafasti*, this temple was built by Tejapāla for the spiritual merits of his wife Anupamādevī and his son Lavanyasimha, and its consecration was performed by Vijayasena-sūri of Nāgendragaccha on Sunday, the third Phālguna Vadi of V. S. 1287,⁷⁶ corresponding to Sunday, the third March of 1231 A.D.⁷⁷ The *Prafasti* reveals that at the time of consecration the temple was complete in its entirety, viz. sanctum with its *mandapas*, *hastīśālā* and *devakulikās*. But an analysis of inscriptions found in the *devakulikās* clearly shows that the *devakulikās* were incomplete and were erected by Tejapāla as well as by other Śrāvakas between 1230 and 1236 A.D.⁷⁷ Similarly, the two *khattakas* in the *trika* (*mukhamandapa*) were built by Tejapāla for the spiritual welfare of his second wife Suhadādevī in V. S. 1297 (1240 A.D.)⁷⁸

VASTUPĀLAVIHĀRA AT GIRNAR

The temple is precisely dated on the basis of inscriptions engraved on its doorways. Six in number all of these inscriptions inform that Vastupāla built this temple for the increase of merits of his own and his wives Lahtādevī and Sokhu on Phālgun Sudī 10, V. S. 1288 (1231 A.D.)⁷⁹ A stone slab behind the temple bears another inscription which describes the temple thus: "In V. S. 1288 (A.D. 1231) in the month of Āśvina, dark fortnight, 15th day, Monday, the great minister Vastupāla built, for his own good, a temple of Ādinātha of Śaruṅjaya adorned with another temple of the prosperous Kapardi Yaksha at the back. In front of this, to the north-west, he built, for the good of his dutiful and illustrious wife Lalitā Devī, a temple of Sammetasikhara adorned with (images of) 20 Jinas. So also to the south (of this) he constructed, for the good of another illustrious wife Sokhu, an Aṣṭāpadaprāsāda adorned with (images of) 24 Jinas."⁸⁰ Although there is difference of few months between the two inscriptions, they are unanimous in that the temple was built in V. S. 1288 by Vastupāla. The literary

tradition also credits Vastupāla to have erected this temple.⁸¹

SAMBHAVANĀTHA TEMPLE AT KUMBHARIA

It shows closest kinship to the Lūnavasahī at Abu. This is evident from the following features appearing on these temples

- 1 The *prākāra* has projections against the lateral entrance porches of the *gūḍhamandapa* (Fig 110). This is a feature neither found earlier nor later
- 2 The overdoor of the *gūḍhamandapa* door is adorned with miniature *śikharas* (Fig 112). This is a characteristic found only on these two temples
- 3 There are portrait sculptures of the donors. In point of similarity among these sculptures it may be pointed out that the male figures in both the temples wear a beard
- 4 The door-jamb and pilasters are ornamented so much so that they look like a diaper work
- 5 The poses, slender form, and thin and angular modelling of the sculptures are alike

From the above characteristics we may, therefore, deduce that it is akin to the Lūnavasahī in architecture, sculpture and ornamentation, and, like the latter, is assignable to the second quarter of the 13th century A.D. This is also corroborated by the perfect rendering of the *śikhara* and the minute and complicated form of *castya*-arches forming its lattice-ornament (Fig 110)

JAINA TEMPLE AT MIANI

About the date of this temple Cousens opines that it was designed by the same architect who did the Nilakanṭha Mahādeva temple (1204 A.D.) standing nearby.⁸² Of course, the representation of convex-sided half diamond on the *kumbha* of the *vedibandha*, the square *bharaṇī* above the *janghā* and the lattice of *castya*-arches over the *śikhara* associate its contemporaneity with the Nilakanṭha Mahādeva temple, but, at the same time, the temple reveals certain other features which do not favour the above dating. Thus, while the *aṅgas* of the *tryaṅga* sanctum

in the Nilakanṭha Mahādeva temple are broken into five or seven planes, the same in this temple are having only three planes. Unlike the elaborate and ornamental *pīṭha* of the sanctum in the Nilakanṭha Mahādeva temple, the *pīṭha* in this temple is simple and shows atop it a fillet carved with diamonds, a moulding noticed in the same place in the Vastupālavihāra at Gīrnar. In contrast to the ornate and sculptured *janghā* in the Nilakanṭha Mahādeva temple, it has a featureless *janghā*, and its *bhadra*-niches are crowned by short *udgamas* and hence show a decline. While the *rathikās* in the Nilakanṭha Mahādeva temple contain figure sculptures and are flanked by fine balcony models, the same in the present temple depict large diamonds and are flanked by niches, also containing diamonds. Lastly, unlike the ornate pillars in the Nilakanṭha Mahādeva temple, the pillars (Fig 113) in this temple are quite plain. From the above discussion it is clear that in spite of some similarities the two temples stand quite apart from each other in architecture as well as in ornamentation, and it would not be justified to say that this temple was built by the same architect who designed the Nilakanṭha Mahādeva temple, for he (architect) is not expected to produce two kinds of work at one place and time.

Architecturally, it also differs from its immediate predecessor and marks a decline on that. In point of kinship it closely resembles the latest Jaina temple of our period, viz the Mahāvīra temple at Kanthkot, in the treatment of the pillars, in the ornamentation of the architraves, and in the design and ornamentation of the domical ceiling of the *gūḍhamandapa* (cf Figs 116 and 119). The temple, however, still retains some old features such as the four-fold division of the pillar-shaft, the brackets of the capitals carrying *kīcaka*, *kīrtimukha*, etc., the *bakulamālās* set up between the jambs, and the projected cornice over the door-lintel (Figs 114-115), all of which suggest a date slightly earlier than the Mahāvīra temple at Kanthkot. Since the latter is datable to 1280 A D, this one may reasonably be assigned to the third quarter of the 13th century A. D.

MAHĀVĪRA TEMPLE AT KANTHKOT

The inscriptions engraved on the pillars and

pilasters of the *mandapa* of this temple reveal that the temple was built by Āmradeva's four sons, viz Lakhu, Sohi, Soda and Pāsila, who, on the evidence of the *Jagadūcarita*, are identifiable with the uncles of the celebrated Jagadūsāha of Bhadrashwar.⁸³ One of these inscriptions bears the date 1340, and another 132, though the reading of these dates is not certain.⁸⁴ Burgess reads one of these dates as 133 and suggests that the temple was built about 1280 A D.⁸⁵ Burgess' reading is also endorsed by Bhandarkar.⁸⁶

This is also attested by the following features of the temple

- 1 The upper fascia of the architraves is decorated with saw-tooth pattern instead of the usual diamonds. This ornament is typical of this period and may be seen in the contemporary Mādhav Vāv at Wadhwan.⁸⁷
- 2 The short and widely spaced ribs of the *gajatālus* (Fig 119) look unpleasant and hence mark a decline.
- 3 The pillars (Fig 118) are not only plain but they also do not carry the usual four sections on the shaft, this definitely shows a decline in the style.
- 4 The *kalāśa* of the *vedibandha* of the sanctum (Fig 117) is overburdened with beaded garland-and-rosette design, such richness of the *kalāśa* becomes a dominant characteristic of the temples of the subsequent centuries.
- 5 The ossification of the figure sculptures, which was to become a distinguishing feature of the subsequent temples, may be clearly noticed.

Therefore the date 1280 A D assigned to it seems to be quite plausible.

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CHAPTER V

SCULPTURE AND ICONOGRAPHY

The Jaina temples of Western India are rich in sculptures and decorative patterns, particularly in the interior. In iconography also the images of the Jaina temples are rich. Here, however, we do not aim at describing the sculptural

forms and iconographic features at great length but only to the extent they help us in ascertaining the chronology of the temples and in tracing the evolution of their architecture.

SCULPTURE

The sculptures of the Jaina temples of our region may be divided into eight broad categories. The first category includes the sculptures of the Jinās to whom the temples are dedicated. Besides those worshipped in the sanctum, *mandapas* and *devakulikās*, they occur on the *lalāta* of the door-lintel, on the ceilings, and rarely on the *śikhara* and pillars. Executed completely in the round or high or medium relief they are seated in *padmāsana* with the body erect and the hands held in *dhyānamudrā* (Fig. 6). In the standing attitude they are always represented in the *kāyotsarga* posture (Figs 3, 47, 88). Except for a diaphanous *dhotī* and an *uṣṇīṣa*, or beaded girdles, *uruṣūlaka* and *kaṭisūtra*, which are conspicuous only in the standing attitude, their body is bare. The representation of drapery is in agreement with the Śvetāmbara tradition, as the Digāmbara images are always made sky-clad. They generally have a parasol over the head and a *parīkara* decorated with attendant figures, *caurī*-bearers, elephants, *makara*, trumpeters and *Mālādharas*. Sometimes the *parīkara* displays figures of subsidiary Jinās, and according to the number of Jina figures appearing on it, it is called *trītirīhī*, *pañcatirīhī*, *covīsī* and so on of such and such Jina. In case of Pārśvanatha the parasol is formed of snake-hood. From the aesthetic point of view the Jina images are the least attractive sculptures of the Jaina pantheon, and except for the *parīkara* we notice little differences in their form. Almost all the Jina images have squarish facial features, columnlike limbs and languorous appearance of form, and hence are of little importance to trace the evolution of the temple-style. Another drawback of the Jina images, now preserved in the

temples, is that they often do not belong to the original temples but were installed from time to time, mostly during subsequent restorations.

The second category consists of narratives (Figs 17, 21, 34, 45, 101, 102) which include *pañcakalyāṇakāṇ* (five auspicious events in the life of a Tirthankara, viz. *Cyavana*-descent from heaven, *Janma*-birth, *Dīkṣa*-initiation into monkhood, *Kevalajñāna*-attainment of right or perfect knowledge, and *Nirvāṇa*-death) of the Jinās, their *upāsargas* and *bhavāntaras* (life scenes), parents of 24 past, present and future Jinās, Ācārya with disciples, Ācāryas giving religious discourse in front of the *Caturvidhasamgha*, Giranārathavātāra, birth of Kṛṣṇa, story of Ārdrakumara, fight between Bharata and Bāhubali, Kṛṣṇa subduing the snake Kāliya, Samudramanathana scene, Kṛṣṇa in Gokula, etc. The narratives are found only in the temples at Kumbhariya and Abu. In the beginning the scenes are carved in high relief, and the figures therein show poise and movement. To facilitate the visitors the scenes are provided with appropriate legends in the Mahāvīra and the Śāntinātha temples at Kumbhariya. But as the time goes on, the reliefs become shallow, the sculptures show stiffness and the accessory figures increase in number, the legends are minimised and at last given up.

The third category comprises images of gods and goddesses, including Yakṣas and Yaksīs (Figs 14, 85, 104) of the Jinās, Vidyādevīs (Figs. 13, 18, 19, 44), *dīkṣapālas* (Fig. 71), Pratihāras, Vināyaka, Sarasvatī and Lakṣmī (Fig. 20). These images are found on the *piṭha*, *maṇḍovara*, *śikhara*, door-

frame, pillars, pilasters and ceilings. In the corridor ceilings of the Vimalavasahī at Abu are also seen the images of *mātrkās* with Ganeśa and Virabhadra, and the Nṛsiṃhāvatāra of Viṣṇu (Fig. 21); and on the doorjambs of the Śāntinātha temple at Kumbharia appear the river goddesses Gangā and Yamunā. These sculptures are carved almost in the round or high or medium relief and are easily distinguishable from the ordinary human figures by their respective cognizances and attributes. Their divine character is also reflected in that they generally have more than two arms and are seated in *padmāsana* or *lalitāsana*. While standing they are shown in the *dvī-bhanga*, *tri-bhanga* or *ati-bhanga* attitude. At many places they are depicted in the dancing attitude (Fig. 75). They wear *karandamukuta* (sometimes Cakreśvari is shown wearing a *kīrtimukuta*), circular earrings, multi-stranded beaded garlands, armlets, wristlets, beaded girdles secured by fillets, *kaṭisūtra*, *urujālaka* and anklets. Sometimes they put on a scarf which passes on the shoulder and is held by the arms. The scarf forms a fold across the thigh. At times the girdle is decorated with scrolls, and in its centre, below the navel, appears a *kīrtimukha* spewing the *kaṭisūtra*. While standing they often wear a long garland which resembles the *vaiṣyaṇṭi* worn by Viṣṇu. The goddesses also wear necklaces with *uraśūtra* and a *kucabandha*. The images are generally framed between two segmented circular pilasters crowned by an *udgama* or arch pediment. The arch pediment is plain or carved with flamboyant pattern. Sometimes the arch is formed of lotus scrolls issuing from the mouth of a *kīrtimukha*. The upper half of the pilasters is flanked on the outer side by a *śiṃhavyāla* on elephant and a *makara*. The images of Vidyādevīs have also been employed as bracket figures in the big domical ceiling of the *raṅgamaṇḍapa* of the Vimalavasahī and the Lūṇavasahī at Abu. The stelae of these bracket figures are composed of boughs. All these images strictly follow the iconographic scriptures and hence look very formal.

The fourth category consists of Apsarās (Figs. 56, 81). They are executed in the round or high or medium relief and account for the finest sculptures that adorn the Jaina temples of Gujarat. They occur on the walls, pillars and ceilings.

On the walls they are represented as independent figures on the *koṭikās* and the *salilāntaras* and as attendant figures flanking the gods and goddesses. In the ceilings they are depicted as bracket figures leaning upon the stelae of boughs. On the pillars they are independently shown in the usual frame. They wear the same sort of dress and ornaments as are noticed in case of the goddesses, but the *karandamukuta* and the long garland are conspicuous by their absence. The hair is dressed and bedecked with jewels; at times it is done in a bun. The Apsarās are invariably shown as handsome damsels, with grace and charm. As celestial damsels they are depicted in various poses of dance. Apart from the dancing poses, they are represented as disrobing their lower garments to emphasize nudity, carrying lotus, knife, pitcher, etc., looking into mirror, tying anklets, touching breasts, or playing on some musical instruments. From their heavy buttocks, slim waist, prominent breasts and coquettish appearance it appears that the sculptors have taken great care in their execution. But compared to the Apsarās of Khajuraho and Bhuvanēśvara, these are inferior, and the charm and glamour which are so characteristic of those places are lacking here.

The fifth category pertains to Vidyādharaś (Figs. 33, 98), Kinnaras and Naigameśin. Vidyādharaś are represented like human beings, while the other two are composite figures. Naigameśin has the body of a human being and the face of a goat. According to the Śvetāmbara tradition, he transferred the embryo of Mahāvīra from the womb of Brāhmaṇi Devanandā to that of Kṣātriyānī Trīkalā. As regards the Kinnaras, their lower half is like a bird, while the upper half corresponds to human being. From the navel of the Kinnaras issue floriated creepers which form their tail. All the sculptures of this group are worked out wholly in the round or high relief and occur on the ceilings. The figures of Vidyādharaś also occur on the pillars and door-lintel. In the Ajitanātha temple at Taranga Vidyādharaś also appear on the eave cornices of the walls. In the ceilings the Vidyādharaś and Naigameśin are represented as bracket figures, whereas the Kinnaras occur on the basal corners of the domical ceilings and on the frame and courses of the other ceilings. The Vidyā-

dharas and Kinnaras are also shown on the stelae of the gods and goddesses. These figures wear almost similar dress and ornaments as we get in case of the Apsarās, but the Kinnaras have the bare body. As denizens of the air they are always shown as hovering in the sky. The hovering posture of Vidyādharas and Naigameṣin is indicated by bending one of their legs at the back like a ploughshare. Their fluttering scarves also show movement and flight. They carry garlands, lotus, pitcher, fly-whisk and knife, or play on some musical instruments. The Kinnaras, however, are generally shown in couples embracing each other or playing on some musical instruments. All the figures have the appearance of young boys, and on aesthetic plane they approximate the Apsarā figures.

The sixth category includes secular sculptures which comprise miscellaneous themes pertaining to musicians and dancers, attendant figures and *cauri*-bearers (Figs 7, 18, 20), fighting scenes, procession of warriors, king and his retinue, Jaina Munis, teacher and disciples, *mithuna* scenes and amorous couples, milk churning scene, etc. The amorous couples are represented right above the Apsarā figures on the walls of the Neminātha temple at Kumbhariya and the Ajitanatha temple at Taranga, and on the ceilings of the Jaina temples at Abu. In aesthetic quality the amorous couples also approximate the Apsarā figures. The dancers and musicians, occurring on the pillar shafts and ceilings, are also handsome sculptures. The various reliefs of this group are found on the *narathara* and the ceilings, and on aesthetic plane they correspond to the narrative scenes referred to above.

This category also includes the portrait sculptures of the Śrāvakas, Śrāvikās and Ācāryas. The portrait sculptures (Fig 106) are found only in the Vimalavasahī and the Lūnavasahī at Abu and in the Sambhavanātha temple at Kumbhariya. These sculptures are the effigies of the donors of the temples and their relatives and religious preceptors. Carved wholly in the round or high relief they are represented in the standing attitude, or riding on elephant or horse. From these sculptures we can have an idea about the dress and ornaments worn by the people of those days. The men wore a long

beard and moustache, beaded garlands, bracelets and armlets. The lower garment consists of a short *dhōṭī* reaching upto the knees and gathered in the centre below the navel; the end of the *dhōṭī* hangs down between the legs. But for an *uttariya* which is thrown round the shoulders and held by the arms, the upper half of the body is left bare. The long narrow forehead bears an *urnā* and the hair is well dressed. The garment while riding on horse or elephant consists of crown like headdress, a long tight-fitting coat, an *uttariya* and pointed slipper.

The women put on a *kucabandha* and an upper garment which seems like a modern *odhanī*, covering part of the lower garment, back and head upto the forehead. The lower garment seems to be a *dhōṭī* whose folds are tastefully arranged in parallel rows, it is wrapped round the waist and gathered in the centre below the navel, and its end reaches to the ankles. As regards ornaments, they wear circular earrings, two or three necklaces, wristlets, bangles, anklets, and an *urnā* on the forehead. One of the necklaces consists of coins, another type shows a long three-stranded necklace of pearls.

The Śvetāmbara Jaina monks wear a *colapattaka* and a shawl stretched transversely across the chest, and carry an *ogho*.

All these portrait sculptures are very poor in workmanship. Compared to the other images they are stocky and stiffened. Their facial features are similar to one another, and unless there is a legend it is very hard to make any distinction between them.

The seventh category comprises the sculptures of animals and birds, which include, besides the figures of *kīrtimukhas*, *nagas* and *vyālas*, those of elephants, horses, lions, geese, *makaras*, etc. These sculptures have been employed to beautify the temples. The *kīrtimukha*, the face of glory, is a very popular depiction in the Jaina temples of Gujarat. Executed in high or medium relief the *kīrtimukhas* in all the instances show the head of a lion with the mouth spewing creepers. The face is a stylized one; it has goggle eyes and horns on the head. The *kīrtimukhas* are shown in their individual form as well as in bands. In the latter

case they are alternating with tassels formed of beaded chains issuing from the mouth of the *kīrtimukhas* themselves. The *kīrtimukhas* also serve an architectural purpose when they are employed as bracket figures on the pillar-capitals. Some sculptures of the *kīrtimukhas* are of great artistic merits, mention may be made here of those found at the basal corners of the *rangamandapa* dome in the Jaina temples at Kumbharia.

The *śārdūlas* or *vyālas* are fabulous beasts represented as horned lions. Executed in the round or very high relief they are generally shown at the outer flank of the pilasters of the *parikara*. Here they are represented in small sizes. In the Neimnātha temple at Girnar they are portrayed as bracket figures in the dome of the *gūḍhamandapa* (Fig 56), and in the Ajitanatha temple at Taranga they appear on the walls of the *gudhamandapa*. In both these temples the *śārdūlas* are shown in large sizes. The *śārdūlas* are also seen in a corridor ceiling of the Vimalavasahī at Abu. The *śārdūlas* are popularly depicted in the Jaina temples of Gujarat, but they did not acquire as much popularity as we notice in case of the *kīrtimukhas*.

The *nagas* have the body of a snake and the face of a human being. They occur only on the ceilings of the Parśvanātha temple at Kumbharia and the Vimalavasahī at Abu. In the Parśvanātha temple their tiny figures are seen on the points of the *kolas* of the *gūḍhamandapa* dome, while in the Vimalavasahī they are depicted in coils in one of the ceilings of the east portico of the *rangamandapa*. Their latter form got much popularity during later times, e.g. in the Jaina temple at Rānakapura (Rajasthan).

The *makaras* with floriated tails occur on the arches, brackets and *parikara*, geese in rows appear on the pillars and ceilings, lions are shown on the ceilings and the *samvaranā*, and elephants occur on the *pīṭha*, *śikhara*, roof, ceiling and in the *hastīśālā*. The *makaras* fulfil an architectural purpose when they are employed as bracket figures on the pillar-capitals. The whole block of the *pranāla* is always treated as a figure of *makara* with open mouth (Fig 79). Elsewhere the *makara* is depicted as a decorative figure.

The lions occur in rows in the ceilings, here they are generally shown in profile. On the *samvaranā*

they appear on the four ridges (Fig 77). Carved wholly in the round they are depicted here as sitting on their hind legs.

The elephants occur in rows on the *pīṭha* and ceiling. Here their profile and front parts are shown in high relief. When the elephants appear at the basal corners of the ceiling, two elephants are depicted as illustrating a lotus plant. On the *śikhara* their front part is depicted in the recesses. When they occur at the corners of the roof they are carved wholly in the round and are represented in the walking attitude. The elephants in the *hastīśālā* of the Vimalavasahī and Lūnavasahī at Abu are executed of huge blocks of marble. These elephants, particularly those in the Lūnavasahī (Fig 103), are heavily loaded with ornaments, are well polished, and are rare pieces of art. In the Vimalavasahī at Abu the elephants are also seen on either side of the stairways leading to the *mukhamandapa* and *gūḍhamandapa*.

The animal sculptures in the form of *kīrtimukhas* are seen as early as the Ādinātha temple at Vadnagar. Subsequently, they gained much popularity, as all the Jaina temples of the period preceding the mid-12th century A.D. contain animal sculptures. The Vimalavasahī at Abu is the last Jaina temple to show the largest number of animal figures and the maximum varieties in their forms. Afterwards they decrease in number, and by the time of the Lūnavasahī at Abu they are mostly replaced by the geometrical and vegetal patterns. Subsequently, they are rarely seen, this can be very well observed in the Jaina temple at Miani and the Mahāvīra temple at Kanthkot.

The eighth and last category consists of floral, vegetal and geometrical designs. These comprise scrolls, creepers (Fig 10), lozenges (diamonds), and flowers of lotus, *campaka* and *mandāraka*. These also add to the sculptural wealth of the Jaina temples of our region. In the earlier temples these patterns appear in bold and pleasing relief, but with the lapse of time they become minute and artificial. Another notable thing about them is that in the earlier temples such as the Vimalavasahī at Abu, they do not compete the figure sculptures in number and variety, but in the later temples such as the Lūnavasahī at Abu they get the upper hand.

and substitute even the figure sculptures. In the Lūnavasahī these patterns show the maximum varieties and reached their perfectness.

The sculptural art of the Jaina temples of Gujarat begins when the style has almost become conventionalised. The plasticity of rounded form, which was the chief characteristic of the Classical art, is replaced by sharp edges and pointed angles, with emphasis on vertical, horizontal and diagonal. The curves of the limbs and body that had so long been convex turn into concave. The sculptures are now fashioned in accordance with definite artistic norms and iconographic standards. The whole process becomes mechanical, and the artists seem to be just the sculptors or architects working for the devotees who happened to be their patrons, for they have no scope for delineating their inner experience. These features are more felt from the late 10th century A.D., for the *kīrtimukhas* (Fig. 1) in the *grasapattī* of the Ādinātha temple at Vadnagar are still vigorous and amply reveal the Classical flavour. But as the time goes on the sculptures become more and more rigid and reveal a petrified plastic movement.

The sculptures of the early 11th century are full of life, although emphasis on angularity is stressed. They do not aim at the heaviness of limbs as we find during later times. This is clearly reflected in an exquisitely carved figure of female *caurī*-bearer found in the *hastīśālā* of the Vimalavasahī at Abu. The sculpture (Fig. 7), originally constituting a bracket of the *torana*-pillar, is made of white marble and is now preserved in the office of Sheth Anandji Kalyanji Pedhi, Ahmedabad.

From about the mid-11th century a decline in the quality of sculptures sets in. This is apparently indicated from the bracket figures of Vidyā-dharas found in the dome of the *rangamandapa* of the Mahāvira (Fig. 33) and the Śāntinātha temples at Kumbharia, and from the figures of goddesses and dancers appearing on the pillars and ceilings of these two temples and the *mukhamandapa* of the Vimalavasahī at Abu. Owing to the angular modelling and the concave assent of the back, the movement of the plastic body is stiffened here. They wear suitable dress and ornaments but the

kaṭisūtra is very thin. The legs of the dancers are fashioned like a bow, and at many places the lower part of the body is represented in three-quarter view. The vigour is shown by throwing the body forward. An important feature of these sculptures is that the pilasters of the frame are generally topped by circular capitals, and the foliage capital which becomes very conspicuous during later times is rarely met with.

During the 12th century A.D. which roughly coincides with the reigns of Siddharāja and Kumārapāla, particularly the latter, the tendency of making squarish faces, long pointed noses, big long eyes, prominent chin and linear forms is started. This shows decline in sculptural quality. The decline is also evident from the weak rendering of limbs. The sculptures are now overburdened with jewels and ornaments. On the whole the appearance is rigid. The images appear to be fashioned according to the *lakṣaṇas* and *lāñchanaś*, with strict adherence to iconographic scriptures.

The sculptures of the period of Siddharāja (early 12th century), however, are elegant in proportions and stand in ease. This is evident from the wall sculptures of the Neminātha temple at Kumbharia (Fig. 59). But still noteworthy are the Apsarās represented on the walls of this temple. The bracket figures of Apsarās (Fig. 56) in the dome of the *gudhamandapa* of the Neminātha temple at Girnar, however, are not very different from the conventional Nāyikās and resemble on aesthetic plane the Vidyādevīs represented as bracket figures in the *rangamandapa* dome of the Vimalavasahī at Abu.

The sculptures of the Kumārapāla phase are elongated and slender. Generally, they wear a series of beaded girdles, a broad, flattened *kaṭisūtra* of beads and jewels, more than one necklace with *urasūtra*, and a long three-stranded beaded garland. Even the Apsarās have also suffered from these traits. Take for instance the Nīsimhāvātāra of Viṣṇu (Fig. 21) carved in a corridor ceiling of the Vimalavasahī at Abu. Here the body of Nīsimha is thrown forward in an attitude of utmost vigour, but due to the concave rendering of the back, this pose has no artistic reality. Similar instances can be seen on the walls of the Ādinātha temple at

Shatrunjaya (Fig. 71) and the Ajitanātha temple at Taranga (Figs 74-76, 78, 81). Although the sculptures of this period do not show the poise and balance we notice in the Neminātha temple at Kumbharia, they are not as slender as those noticed in the Lūnavasahī at Abu.

During the early 13th century the sculptures of the Jaina temples of Gujarat reached their maturity. They are given almost a metallic finish (Figs. 95, 98, 104). At times the sculptures are provided with landscape (Fig. 104). In physiognomy, however, they show further decline. They are tall with tapering legs, and their arms are thin and slender. Monotony prevails everywhere. The images are nothing but an object of worship or embellishment. The wall-sculptures (Fig. 108) of the Vastupālavihāra at Gīrnar, and the large-sized images in the corridor ceilings and the sixteen Vidyādevīs (Fig. 95) in the *raṅgamaṇḍapa* dome of the Lūnavasahī at Abu can be cited here as examples of this phase.

In the latter half of the 13th century the sculptural peculiarities of the Solankī period are continued to some extent, but they are in a degenerate state. This is clearly observed in the sculptures of the goddesses appearing on the doorjambs of the Jaina temple at Miani (Figs 114-115), and in the bracket figures of Vidyādhara (Fig. 119) in the *gūḍhamandapa* dome of this temple and the Mahāvira temple at Kanthkot.

Apart from the sculptures, there are certain decorative motifs which appear from time to time and give us ample evidence to trace the evolution of the style.

Caitya-arch

This is a very common representation in the Jaina temples of Gujarat. The motif seems to be derived from the Western Indian caves where it is carved in the form of a *caitya*-window. In the caves it fulfils an architectural need, but here it is used as a purely decorative motif. It is depicted in its individual as well as collective form. In its individual form it is noticed on the *piṣṭha* mouldings and the pillars, while in the collective form it occurs on the pediments and the *śikhara*.

In the pre-Solankī Jaina temples such as the Ādinātha temple at Vадnagar, the *caitya*-arch is circular in shape and resembles the *caitya*-window of the Western Indian caves, although with the presence of two volute like flourishes on its sides the stylisation in its form has started. In the Solankī Jaina temples the *caitya*-arch becomes complicated. Its circular form turns into an oval-shaped trefoil arch, and sometimes a diamond is also put in it. In the early temples of the Solankī period the *caitya*-arches are bold and carved in pleasing relief. This may be seen in the lattice ornament of the *śikhara* of the Mahāvira temple at Kumbharia (Fig. 23). But as the time goes on the *caitya*-arches become minute and complicated, and their circular form becomes oval-shaped and elongated and looks unpleasant.

Lotus petal-and-bud

This ornament consists of pointed lotus petals alternating with stalks carrying buds. It is depicted on the ceilings in the single as well as double band. In the latter case the lower band is always smaller than the upper one. This motif occurs for the first time on the ceiling slab of the *gūḍhamandapa* dome of the Vimalavasahī at Abu. Here it forms the corolla of a full-blown lotus flower. The motif also makes its appearance on the underside lotus medallions of the architraves of the *mukhamandapa* of this temple. But as an ornament of the ceiling courses it first occurs on the corridor ceilings of the Pārvanātha temple at Kumbharia. Here one full course is treated as *padma* (cyma recta) adorned with two bands of this ornament. Subsequently, it is noticed in the Neminātha temple at Kumbharia, Vimalavasahī (*raṅgamaṇḍapa* and corridors) at Abu, the Ajitanātha temple at Taranga (Fig. 80), and the Lūnavasahī at Abu (Fig. 100). In the Neminātha temple at Kumbharia more space is allotted to this motif, as it occurs in single band on three *padma* courses of the two ceilings. In the Vimalavasahī at Abu it is frequently shown in double band on the *padma* courses. Here it occurs not only in the cyma recta form but also in the cyma reverse order. Though the motif is occasionally seen in the Ajitanātha temple at Taranga, it shows advancement on the earlier temples in that it is represented both in the single and double

bands, and appears even on the *karnadardarika* and the rectangular slabs enclosing the ceiling

The motif sees its brightest days in the *Lūnavasahī* at Abu. This is evident not only from its frequent occurrences on the ceiling courses and the *kaksāsana* portion but also from the fact that it is carved with its minutest details. Another remarkable thing is that here the buds have now blossomed. Further, the petals and buds are freed from their sides by sharp cuttings (Fig. 100)

Diamond and-double Volute

This motif consists of diamonds alternating with pilasters. The diamond is plain or incised with rosette. The pilaster shows an oval-shaped circle filled at interval with five horizontal bands, the central being carved with diamonds and beads and the others being plain. Outside the circle, at the four corners, are volute like foliage joined below as well as above by a straight horizontal line touching the circle

The ornament occurs on the *antarapatha* of the *vedibandha* as early as the temples at Roda and as late as the Mahāvīra temple at Kanthkot. The earliest Jaina temple to bear this motif is the Mahāvīra temple at Kumbharia, but here it is found on the *rājasenaka* of the balustraded *pītha* of the *mukhamandapa*. As an ornament of the *rājasenaka* it essentially occurs without change in its design in the Śāntinātha (Fig. 39), the Pārśvanātha and the Neminātha temples at Kumbharia, the Neminātha temple at Girnar, the Ādinātha temple at Shatrunjaya, and the Ajitanātha temple at Taranga, all built during the 11th-12th centuries A. D. In the 13th century, however, it could not remain as an essential device of the *rājasenaka*, as it is not found in the *Lūnavasahī* at Abu, at the same time it is found depicted in the *Vastupālavihāra* at Girnar.

Ardhapadma

It consists of full-blown half lotus flowers set up in beaded garland loops having lotus buds as pendants. The ornament closely resembles the festoons. This is an ornament of the ceiling. It is already seen in the *gūḍhamandapa* dome of the Vimalavasahī at Abu and in a small ceiling between the *balānaka* and the *rangamandapa* of the Mahāvīra temple at Kumbharia. But in both these temples

the ornament is in an undeveloped form, as the lotuses here are set up in semi-circles instead of garland loops. Its complete form occurs for the first time in the *mukhamandapa* ceilings of the Śāntinātha temple at Kumbharia. Later it is noticed in the corridor ceilings of the Pārśvanātha temple and in the *raṅgamandapa* dome of the Neminātha temple (Fig. 61), both located at Kumbharia. In the latter temple it also occurs on the walls of the *devakulikās*. The motif is also found in the *gūḍhamandapa* dome of the Ajitanātha temple at Taranga and the corridor ceilings of the Vimalavasahī at Abu. In all these temples the motif is occasionally seen. In the *Lūnavasahī* at Abu it often occurs on the ceilings. Although its usual form is continued here, it is sometimes projected from the level surfaces, and the lotuses are represented with stalks. Afterwards the ornament seems to have gone out of vogue, as it is not seen in the Jaina temple at Miani and the Mahāvīra temple at Kanthkot.

Chain-and-bell

This ornament consists of chain-and bells alternating with tassels and is underlined with a horizontal band adorned with leaves. It is an embellishment of the pillar-shaft and occurs from about the mid-11th to the mid-12th century A. D. It was a popular ornament of the temples of Northern Gujarat only. Thus it appears on the pillars of all except the Sambhavanātha temple at Kumbharia and the Vimalavasahī at Abu. In the earlier temples like the Mahāvīra (Fig. 32), the Śāntinātha (Fig. 38) and the Pārśvanātha (Fig. 51) temples at Kumbharia and the Vimalavasahī (its *mukhamandapa*) at Abu (Fig. 6), the ornament is tastefully carved in pleasing relief, while in the later temples such as the Neminātha temple at Kumbharia (Figs. 60, 62) it is not only shorter in breadth but also lacks in relief. In the Vimalavasahī at Abu, which is the last temple to represent this motif, its scope becomes very limited, as it is depicted only on the two pillars of the *raṅgamandapa*.

Balcony Model

It consists of a vertical balustraded wall and a slanting seat-back. It is found in rows in the ceiling courses. Like the chain-and-bell motif, it also occurs on the Jaina temples of Northern

Gujarat, viz the Śāntinātha temple at Kumbharia and the Vimalavasahī and the Lūnavasahī at Abu. It is represented on the *mukhamandapa* ceilings of the Śāntinātha temple and the Vimalavasahī. In both these instances, particularly in the Śāntinātha temple, the model is bold and simple and has very limited scope. The motif also occurs on a ceiling of the north portico of the *rangamandapa* of the

Vimalavasahī at Abu, but here it is ornate. In the Lūnavasahī at Abu it is ornate but schematised. Here the model is indented into facets and underlined with a band of leaves. In this temple it is frequently shown on the courses of the ceiling. The popularity of the motif in the Lūnavasahī is also indicated by its being depicted in bigger forms on the rectangular slabs enclosing the ceiling.

ICONOGRAPHY

The images of the Jaina temples consist of twenty-four Jinas (Tīrthankaras) and their Yaksīs, sixteen Vidyādevīs, eight *dīkṣālas*, Sarasvatī, Lakṣmī, Vidyādharas, Naigamesin, Vināyaka, Kinnaras, *mātrkās*, Pratiḥāras, and the river goddesses Gaṅgā and Yamuna. Besides, we notice the representation of fourteen objects (elephant with four tusks, bull, lion, Goddess Śrī, garland of flowers, Moon, Sun, banner, full-vase, lake full of lotuses etc., ocean of milk, celestial car, jewel heap and smokeless fire) seen in dream by the Jina mother during conception, eight auspicious symbols called *astamangalaka* (*svastika*, *trīvatsa*, *nandīvavarta*, *varddhamanaka*, *bhadrāsana*, *kalasa*, *darpana* and *matsya*), Samavasarana, Nandiśvaradvīpa, and the mountains Sumeru and Astāpada. In a corridor ceiling of the Vimalavasahī at Abu Nṛsiṃha is represented killing the demon Hiranyakāśyapa, and in another Kṛṣṇa is depicted subduing the snake Kāliya, both these are purely Brāhmanical representations, and their occurrence in the Jaina temple probably indicates that the sculptor (was so much devoted to his faith (Vaiṣṇava) that he could not dispense this temple with some of the Vaiṣṇava themes.

The images of the Jaina temples do not show uniformity in their attributes. Unless they bear their respective mounts it is very hard to identify them. This may be clearly seen in the images of the Jinas, their Yaksīs, and Vidyādevīs. The images of Ādinātha and Pārśvanātha, however, may be easily identified by the mere presence of locks of hair on the shoulder and a cobra-canopy over the head of these Jinas respectively, as these are their special characteristics. Sometimes the images of Neminātha are also recognizable by the material of which they are made, viz dark

stone, for he is known to have been of dark complexion. Such images are preserved in the sanctum of the Lūnavasahī at Abu and the Neminātha temple at Girnar. Similarly, some of the goddesses are identifiable by their respective attributes. This is because the attribute or attributes they hold is a must in their representation. Thus, Cakreśvarī holds discs, Vajrāṅkusī thunderbolt and goad, Vajrasṛṅkhalā chains, Ambikā mangoes and child, Vairotyā snake, Mahājvālā firepot, and Mahākālī bell. But it is very hard to make distinction between the images of Vidyādevīs and Yaksīs, for the Vidyādevīs not only adopt the names of the Yaksīs but also their iconographic features. This is clearly seen in the images of Cakreśvarī Yaksī and Apraticakrā Vidyādevī. However, when the Yaksīs are represented attending upon their respective Jinas, their identification becomes easier. Similar is the case of the Yakṣa images. Except for Sarvanubhūti, Gomukha, Brahmaṇṭi and Mātanga, no Yakṣa could be identified with a degree of certainty.

Below is given an account of only such images or representations which help us some way or the other in tracing the evolution of the style of the Jaina temples.

Vidyādevīs

They are the goddesses of learning. They figure both on the exterior and the interior of the temples and are amongst the most popular depiction of the Jaina pantheon. Their names, according to the Śvetāmbara tradition,¹ are as follows: Rohinī, Prajñapti, Vajrasṛṅkhalā, Vajrāṅkusī, Apraticakrā, Nara-datta, Kālī, Mahākālī, Gaurī, Gāndhārī, Mahājvālā, Mānavī, Vairotya, Acchuptā, Mānasī and Mahāmānasī. Generally, the Vidyādevīs are represented

in their individual forms; at some places they are shown in a set of four, eight or sixteen

The goddesses on the *rāpastambha* of the sanctum doorframe of the Ādinātha temple at Vadnagar are most probably the Vidyādevīs, as the *rāpastambha* in the later temples is always allotted to them. Here, all the images possess only two arms, one of them bearing a pitcher and the other shown in *varadamudrā*. In one instance, however, the goddess is shown carrying sword and fruit. All these images are depicted without their *vāhanas*, so that their identification could not be possible. The absence of the *vāhanas* apparently indicates that their iconography was quite in a formative state

In the Mahāvīra temple at Kumbharia,² which is the next temple to represent Vidyādevīs, they often appear on the pillars and pilasters of the *mukhamandapa*, the doorframe of the *gūḍhamandapa*, and the ceilings of the side aisles of the *raṅgamaṇḍapa*. Here is noticed a marked development in their iconography, as all the goddesses have four arms and carry their respective attributes. Their *vāhanas* also make their appearance. Thus, we find eagle with Apraticakrā, peacock with Prajñāpti, man with Mahākālī, alligator with Gaurī, horse with Acchuptā, swan with Mānavī, elephant with Vajrāṅkuśī, lotus with Mānavī, cow with Rohinī, lion with Mahājvalā, lotus with Kālī, bull with Vairoṭyā, and buffalo with Naradattā. Although the lotus cognizance of Vajrāṅkuśā is broken off, she may be easily identified by her chain attribute. Owing to the mutilated condition of the images, the remaining two Mahāvidyās, viz. Gāndhārī and Mahāmānasī, could not be identified. By the time this temple was built, the iconographic norms of the Mahāvidyās seem to be almost established. But the bull cognizance with Vairoṭyā is remarkable, for it is snake which is most commonly represented as her *vāhana* in the later temples. Likewise, Mānavī holds lotuses instead of boughs of tree.

In the Śāntinātha temple at Kumbharia where they occur on the *pīṭha*, pillars, pilasters and ceilings of the *mukhamandapa*, on the ceilings of the side aisles of the *raṅgamaṇḍapa* and in the *rathikās* of the *śikhara*, we notice some change in the icono-

graphy of Vairoṭyā and Mānavī. The standing figure of Vairoṭyā on the pilaster flanking the front doorframe of the *gūḍhamandapa* is still represented with her bull cognizance, but elsewhere in the temple her snake *vāhana* also comes to view. With Mānavī boughs of tree are seen as well. Apart from the individual images of the Vidyādevīs, this temple also possesses a set of sixteen Vidyādevīs in a ceiling of the side aisle of the *raṅgamaṇḍapa* (Fig. 44). Seated in *lalitāsana* they are all four-armed and represented without their cognizances. From the absence of *vāhanas* one may doubt in their being Vidyādevīs, but their number and distinctive attributes leave no scope for such doubts. This is the earliest representation of a complete set of sixteen Vidyādevīs in the Jain temples of Gujarat.

The four-armed Vidyādevīs with their distinctive attributes and *vāhanas* are also seen on the pillars, pilasters, doorframes and ceilings of the *mukhamandapa* and the *gūḍhamandapa* of the Vimalavasahī at Abu, and on the *pīṭha* and pillars of the *mukhamandapa*, doorframe of the *gūḍhamandapa* and the pillars, pilasters, doorframes and ceilings of the *devakulikās* of the Pārśvanātha temple at Kumbharia. In the Pārśvanātha temple they also appear on the exterior walls of the central *devakulikās*. The image of Vairoṭyā on the *gūḍhamandapa* doorjamb of the Pārśvanātha temple too has bull as her cognizance, but her images on the pillars show snake. In no case, in the Vimalavasahī, she is represented with her bull *vāhana*.

The Neminātha temple at Kumbharia is the first Jain temple of our region which carries large-sized images of four-armed standing Vidyādevīs on the *janghā* of the sanctum and small-sized images of *lalitāsana* Vidyādevīs on the *kumbha* of its *vidiḥ-andha*. Besides, they occur on the pillars and pilasters of the *mukhamandapa*, the doorframes of the *devakulikās* and the exterior walls of the central *devakulikā* in the west wing. Here, importance is given only to their large-sized images occurring on the sanctum, elsewhere they are generally shown without their cognizances. There are twelve Mahāvidyās on the *janghā* of the sanctum, with their cognizances they are as follows: Vairoṭyā (snake), Acchuptā (horse), Mānavī (lotus), Mahājvalā (lion), Vajrāṅkuśī (elephant), Vajra

śrīkhalā (lotus), Apraticakrā (man), Naradattā (buffalo), Kālī (lotus), Mahākālī (man), Gaurī (buffalo) and Gāndhārī (goat). Buffalo is the *vāhana* of Naradattā, its representation with Gaurī is really surprising, for her own *vāhana* is alligator. In the set of sixteen Vidyādevīs in the *raṅgamandapa* domical ceiling of the Vimalavasahī at Abu also buffalo is depicted as the *vāhana* of Gaurī. Mānavī here too holds boughs of tree.

In the Vimalavasahī (its corridor and *raṅgamandapa*) at Abu and the Ajitanātha temple at Taranga, both built during the reign of Kumārapāla, we notice some advancement in the iconographic qualities of the Vidyādevīs. This is reflected not only by their multi-armed images but also by their frequent occurrences in a set of sixteen. In the *raṅgamandapa* dome of the Vimalavasahī sixteen Vidyādevīs with their respective attributes and mounts are represented as bracket figures (Figs 11, 13). In addition to this, there are four more sets of sixteen Vidyādevīs in the corridor ceilings of this temple. In two of these sets they are seated in *lalitāsana* and have four arms, in one they also have four hands but are represented in the standing attitude, and in the remaining set they are shown in the standing attitude and have six arms each. What is noteworthy in these sets is that they are not carrying their mounts, probably because they have got much popularity by this time and hence the artists need not represent them. In a corridor ceiling eight standing Vidyādevīs are also shown without their cognizances, but in another four images of four armed *lalitāsana* Vidyādevīs with their *vāhanas* are depicted along the two diagonals and are identifiable with Vajrāṅkusī (elephant), Apraticakrā (eagle), Prajñaptī (peacock) and Vajrāśrīkhalā (lotus). The popularity of Vidyādevīs in this temple is also evident from the fact that four of the corridor ceilings are wholly allotted to them. Three of these are sixteen-armed each and are identifiable with Rohiṇī, Acchūptā (Fig 18) and Vairotyā from their bull, horse and snake mounts respectively, while the fourth is a twenty-armed image of Mahāmānasī represented with her lion mount. All these multi-armed images are sitting in the *lalita*-pose.

In the Ajitanātha temple at Taranga the Vidyādevīs occur on the *kumbha* of the *vedibandha*, on the

two *janghās* of the *maṇḍovara* and on the *śukanāsā*. Represented with their respective attributes and cognizances the Vidyādevīs in the present temple show advancement on all those appearing in the earlier temples in two respects. Firstly, they are represented not only in the standing and *lalitāsana* attitudes but also in the dancing postures. Secondly, the images of Vidyādevīs on the lower *janghā* are all eight-armed, previously, in the Neminātha temple at Kumbhariya they are only four-armed.

In the temples of the early 13th century the multi-armed images of the Vidyādevīs are rarely found. In the Lūnavasahī at Abu where they occur on the *pīṭha* of the *gūḍhamandapa* and *mukhamandapa*, in the dome of the *raṅgamandapa* and on the ceilings of the corridors, there are only three such images. One of these is eight-armed, and from her swan mount she is identifiable with Mānasī. The other two are six-armed each and may be identified with Gaurī and Mānasī by their *makara* and *swan* cognizances respectively. This temple also has a complete set of four armed standing images of sixteen Mahāvīdyās in the dome of the *raṅgamandapa* (Figs 95-96). Carved as bracket figures they carry almost the same set of attributes and cognizances as we find in the *raṅgamandapa* dome of the Vimalavasahī at the same site. In the other contemporary temples, viz the Vastupālavihāra at Gīrnar and the Sambhavanātha temple at Kumbhariya, the Vidyādevīs have only four arms and are found in a small number. In all these temples the pillars are not represented with the figures of Vidyādevīs, although they are frequently noticed in the earlier temples such as the Vimalavasahī at Abu and the Jaina temples at Kumbhariya.

During the late 13th century their multi-armed images go out of vogue, and the four armed images too are rarely met with. This may satisfactorily be seen in the Jaina temple at Mīnā wherein they occur only in the figural band of the *gūḍhamandapa* dome. In the Mahāvīra temple at Kanthkot, however, they appear on the *kumbha* of the *vedibandha*, the *rathikās* of the *śikhara*, the *janghā* and the doorframe, but the pillars and ceilings which have so far been profusely decorated with them, do not carry the images of Vidyādevīs.

Dikpālas

The *dikpālas* or *lokapālas*, the guardians of the quarters, are eight in number. The Jaina *dikpālas* are similar to the Brāhmanical ones and bear similar names as we find in the Brāhmanical pantheon, viz. Indra, Agni, Yama, Nirṛti, Varuna, Vāyu, Īśāna and Kubera. They are noticed on the walls of the Pārsvanātha and the Neminātha temples at Kumbharia, the Jaina temple at Sejakpur, the Ādinātha temple at Shatrunjaya, the Ajitanātha temple at Taranga, the Bāvanadhvaja Jinālaya at Sarotra, the Vastupalavihāra at Girnar and the Mahavira temple at Kanthkot. They also occur on the ceilings of the Śāntinātha temple at Kumbharia and the Vimalavasahī at Abu. Unfortunately, the *dikpālas* are intact only in the temples of Kumbharia,⁸ Abu and Taranga.

They are already noticed on the walls of the sanctum of the Brahmanical temples at Kotai in Kutch. Here, they possess only two arms and are represented with their respective *vāhanas*. Subsequently, in the Munibāvā temple at Ihan and the Sun temple at Modhera, particularly the latter, they are all four-armed, carry their respective *vāhanas*, and are represented on the facade of the walls. The earliest Jaina temple to show the images of *dikpālas* is the Śāntinātha temple at Kumbharia where the four *dikpālas* are seen at the basal corners of a domical ceilings of the *mukha-maṇḍapa*. Seated in *lalitasana* they are four-armed and are identifiable with Agni, Kubera, Yama and Nirṛti by their ram, elephant, buffalo and dog *vāhanas* respectively. From the iconographic point of view the images of Yama and Nirṛti alone are noteworthy. Yama holds lotus, book, *varadākṣa* and pitcher in his four hands, but the *kukkūṭa* and pen which are very common with him in the later temples are conspicuous by their absence. As regards Nirṛti he carries *damarū*, shield, sword and *varadākṣa*, but the *kapāla* which is commonly noticed with him in the later temples is wanting here. Besides, he does not look ferocious as he wears only the *jaṭāmukuta* and beard.

The next Jaina temple to bear *dikpāla* images is the Pārsvanātha temple at Kumbharia. Here the four-armed *dikpālas* are represented in the standing attitude in their correct positions on the walls of the

central *devakulikās*. Thus, Īśāna with his bull mount appears on the northeast, Indra with elephant on the east, Nirṛti with dog on the southwest, and Varuna with *makara* on the west. Here, some advancement is noticed in the image of Nirṛti. Among his attributes the *kapāla* is also included and owing to his nakedness he looks terrific.

The Neminātha temple at Kumbharia is the first Jaina temple where the four-armed standing *dikpālas* figure in pairs in their correct positions on the *karnas* of the sanctum. Thus, we find Kubera and Īśāna on the northeast, Indra and Agni on the southeast, Yama and Nirṛti on the southwest, and Varuna and Vāyu on the northwest. They are mounting elephant, bull, elephant, ram, buffalo, dog, alligator and deer respectively. In the iconographic features also we get some change and advancement. Nirṛti wears a *śarpa-nukūṭa*, which is invariably noticed with his images in the later temples, and his *damarū* attribute is now given up. Besides dog a male figure is also represented as his *vāhana*. On the *janghā* of the sanctum he is naked, while on the wall of a *devakulikā* he is represented as wearing a garment, the latter being a characteristic of his images in the later temples. Yama is seen carrying a *kukkūṭa*. Īśāna wears a *jaṭāmukuta*, which becomes an essential adornment of his headdress later.

In the Vimalavasahī at Abu the eight *dikpālas* are carved in the standing attitude in a corridor ceiling. Here they are four-armed and figure in their correct order, that is from Indra to Īśāna, with their distinctive attributes and *vāhanas*. What is remarkable here is that Yama holds a pen and Vāyu carries banners, these attributes with these *dikpālas*, if they were at all present in the Neminātha temple at Kumbharia, are now gone.

The four-armed eight standing *dikpālas* in pairs also appear in their correct position on the *karnas* of the sanctum of the Ajitanātha temple at Taranga and the Ādinātha temple at Shatrunjaya (Fig. 71). But for a slight variation in the depiction of their attributes there is nothing of note in the *dikpāla* images of these temples. It appears that by this time the iconography of the *dikpālas* was completely standardized.

Vidyādhara

The Vidyādhara, the denizens of the air, got much popularity in the Jaina temples of our region. Except for those depicted as bracket figures in the domical ceilings, the images of Vidyādhara are of little importance for iconographic study. Their images in the ceilings, too, do not show much iconographic peculiarities. In the ceilings they are four, eight, twelve or sixteen in number, their number depends upon the size of the dome and the choice of the sculptor.

The earliest representation of Vidyādhara as bracket figures is found in the *rangamandapa* of the Munibāva temple at Than. Here, they are eight in number and have four arms. The earliest Jaina temple to represent Vidyādhara is the Mahāvira temple at Kumbhariya where they occur in the dome of the *rangamandapa* (Fig. 33). Here their number increases to sixteen, although two are occupied by Naigamesin. They possess four hands and carry lotus, pitcher, knife and musical instruments. Naigamesins, however, hold pitcher in the upper pair of hands, and lotus and fly-whisk in the lower one. In the Śāntinātha and the Pārśvanātha temples at Kumbhariya all the sixteen brackets in the *rangamandapa* dome are occupied by four-armed Vidyādhara carrying similar attributes as we find in case of the Mahāvira temple at the same site. In the Neminātha temple at Kumbhariya the practice of the Mahāvira temple of replacing two of the sixteen Vidyādhara by the images of Naigamesin is revived, but among their attributes the garland is also included. The four-armed sixteen Vidyādhara with usual symbols are also seen in the *gūḍhamandapa* dome of the Neminātha temple at Girnar, but here each Vidyādhara plays on some musical instrument.

In the Vimalavāsahī at Abu a marked development takes place in the iconography of Vidyādhara. Here they are having four as well as six arms. Among their attributes the shield is also incorporated. These characteristics can be well seen in the sixteen bracket figures of Vidyādhara in the *rangamandapa* dome. In the minor ceilings of this temple itself and in the *gūḍhamandapa* dome of the Ajitanātha temple at Taranga, however, they still possess four arms. A notable feature of

Vidyādhara in the latter temple is that the knife, which has so far been a popular attribute, is now given up.

Iconographically, the images of Vidyādhara reached their maturity in the Lūnavasahī at Abu. Here, all the sixteen figures of Vidyādhara in the *rangamandapa* dome are six-armed (Fig. 98). Among their attributes the fly-whisk is also included. Formerly, the fly-whisk is borne only by Naigamesin. In one instance the Vidyādhara is shown wearing a crown. This is quite a rare feature.

The eight Vidyādhara in the *gūḍhamandapa* dome of the Jaina temple at Miani and the Mahāvira temple at Kanthkot are only four-armed, and they do not show any novel feature.

Narratives

These consist of various scenes of which the *pañcākalyāṇakas* and the life scenes of the Tirthankaras give us some useful data. The narratives are carved in relief in the ceilings of the Jaina temples at Kumbhariya and Abu only. They first occur in the rectangular flat ceilings of the side aisles of the Mahāvira temple at Kumbhariya. Here the *pañcākalyāṇakas* of the Jinas, then *bhavāntaras* (previous life scenes), and the life scenes before the attainment of the Tirthankarahood are predominantly shown. This can be well imagined from the fact that all the popular Jinas, viz. Adinātha, Śāntinātha, Neminātha, Pārśvanātha and Mahāvira, have been given due importance in these ceilings. The scenes are arranged in rectangles within rectangles. The *kalyāṇakas* and life scenes of Śāntinātha and Neminātha, however, are displayed in a stepped diamond. The five *kalyāṇakas* in the present temple are depicted in the following manner.

The *Cyavana-kalyāṇaka* is shown by the representation of the mother of Jina lying on a cot. Beside her are shown fourteen auspicious objects seen in dream by her when the Jina descends into her womb from the heaven. In the *Janma-kalyāṇaka* Indra is represented sitting with Jina in his lap, who is being bathed by pure waters. In the *Dikṣā-kalyāṇaka* the Jina is represented plucking out his hair and performing hard austerities in the *kāyotsarga* posture. The *Jñāna-kalyāṇaka* is indicated by an arrangement of a Samavasarana. The

*Nirvāṇa kalyāṇaka*⁴ is denoted by an image of Jina seated in *dhyānamudrā* in the centre of the Samavasaraṇa.

In the Mahāvīra temple the *kalyāṇakas* as well as the life scenes of the Jinās are very clearly shown with appropriate details (Fig. 34). The accessory figures being less in number, each scene is easily recognizable. An important feature of the *Janma-kalyāṇaka* is that Naigamesin, the *gana* of Indra, is only occasionally seen carrying the child Tīrthāṅkara for performing the birth-rite. To facilitate the visitors the artists have also given appropriate legends below each scene.

In the Śāntinātha temple at Kumbharia, which is the next temple to show the narratives, the practice of the Mahāvīra temple is closely followed in depicting the *pañcakalyāṇakas* and the life scenes of the aforesaid five Jinās in the side aisles of the *rangamaṇḍapa*. But here the accessory figures increase in number, so that the scenes become somewhat complicated (Fig. 45), and Naigamesin appears in the *Janma-kalyāṇaka* of almost each Tīrthāṅkara.

The Vimalavasahī at Abu is the next Jaina temple which bears the narratives. Here the narratives occur on the ceilings of the corridor and *rangamaṇḍapa*. There are only three ceilings depicting the *pañcakalyāṇaka* scenes. One of these depicts the *pañcakalyāṇaka* of Śāntinātha (Fig. 17), while the other two are unidentified. All these are located in the corridor, and the scenes are arranged in concentric circles. Another ceiling of the corridor depicts in three concentric circles the life scenes of Neminātha and his two *kalyāṇakas*, viz. *Dikṣā* and *Kevalajñāna*. In all these panels the *kalyāṇakas* are only briefly shown, and the *bhavāntaras* rarely make their appearance. This is probably because the aim of the artist now was to depict the individual events of the Jaina mythology rather than the *kalyāṇakas* and the *bhavāntaras*. This is apparently indicated from the life scene of Neminātha, wherein the central panel is wholly allotted to his water-sport scene, while the two surrounding panels depict various scenes which ultimately led him to get initiated in to monkhood. Besides, there are ceilings which depict the scenes

like the war between Bharata and Bāhubali, the story of Ādrakumāra, Kṛṣṇa subduing the snake Kāliya, the Samavasaraṇa of Ādinātha, Samudra-manthana, etc. An important feature of the narratives is that, excepting one narrative, namely the war between Bharata and Bāhubali, carved in the front portico ceiling of the *rangamaṇḍapa*, the legends below scenes are conspicuous by their absence. This clearly indicates that by this time the scenes have got much popularity, and hence the artists need not label them.

The Lūnavasahī at Abu is the last Jaina temple pertaining to narratives. Like those seen in the Vimalavasahī, the narratives here also are engraved in the ceilings of the corridor and *rangamaṇḍapa*. The narratives in the present temple show a marked change and development. The *pañcakalyāṇaka* scenes wholly go out of vogue, in their place we find the representation of the auspicious events such as the renunciation of Neminātha (Fig. 102), the origin of Hasti-Kalikund-īrtha connected with the life of Pāravanātha, birth-rites of Kṛṣṇa (Fig. 101), Kṛṣṇa in Gokula, Samavasaraṇa scene, etc. In no case the legends below scenes are engraved. The accessory figures increase in number and are very tiny, so that the whole scene becomes very complicated. We also find differences in the arrangement of the scenes. Previously they are displayed in concentric circles or in rectangles within rectangles, but here they are arrayed in squares within squares or in parallel rectangular panels. In the latter case the continuity of the scenes breaks off, and hence the arrangement looks odd.

References

- 1 Shah, U P, "Iconography of the Sixteen Jaina Mahāvidyās," *Journal of the Indian Society of Oriental Art*, vol XV, p. 119.
See also Bhattacharya, B C., *The Jaina Iconography*, second edn., Delhi, 1974, pp. 124-32.
- 2 For details see my article entitled "Sixteen Vidyādevīs as depicted in the Jaina Temples at Kumbharia," published in *Śramaṇa*, Varanasi, 1977, year 28, No 5, pp. 25-32.

3. For the eight *dīpālas* appearing in the Jaina temples at Kumbharia see my article published in *Śramana*, year 28, No 1, pp 28-31
4. In the Western Indian paintings the *Nirvāṇa-kalyāṇaka* is indicated by another Jina image seated in *dhyānamudrā* (Brown, W N, *A Descriptive and Illustrated Catalogue of Miniature*

Paintings of the Jaina Kalpasūtra, Washington, 1934, Fig 1), for the Jina of the Samavasarana forms a part of the *Jñāna-kalyāṇaka*. But perhaps to avoid repetition the artist in the present reliefs has not shown another Jina figure for denoting the *Nirvāṇa-kalyāṇaka*.

CHAPTER VI

COMPARATIVE AND EVOLUTIONARY STUDY

The Jaina temples of Western India form one of the richest and most prolific developments of the Northern Indian temple-architecture. The majority of Jaina temples of our period were built during the period which roughly coincides with the sack of Somnath by Mahmud of Ghazni in 1025-26 A.D. and the occupation of Gujarat by Allauddin of Delhi in 1299 A.D. During this period it became a powerful kingdom under the Solankis and acquired the maximum size. The economic condition of the country was a flourishing one. The Jaina community largely contributed to its economic growth. The state of Śvetāmbara Jainism was very high, it found keen royal patrons in the Solankis. With the efforts of Hemacandra it occupied even the status of state religion. Under these favourable conditions there were erected quite a large number of Jaina temples of which sixteen stand to this day in various states of preservation. There are three such temples of which only the photographic record is available. All these temples provide us sufficient data for tracing the evolution of the style of these Jaina temples.

Before we trace the evolution of the style of these Jaina temples it would not be out of place to have a glimpse of the contemporary Jaina temples built at Osia, Varman, Ghanerav, Pali, Sewadi, Nadlai, Nadoi and Sadri in Rajasthan,¹ Gyaraspur² and Khajuraho³ in Madhya Pradesh, and Sravanbelgoli, Kambadhalli, Humcha, Lakkundi, Jinanathapur and Halebid in Karnatak.⁴ Side by side, there were built numerous Brāhmanical temples about this time. A prolific building activity took place in Orissa.

The essential elements of plan, viz. sanctum and *mandapa*—closed or open or of both the types—, are also present in all these contemporary temples, but the compartments like *mukhamandapa* and *devakulikās* are essentially Jaina elements found in the Jaina temples of Gujarat, as they are also dedicated to the Jinās. The *mukhamandapa* is also found in

the Jaina temples of Rajasthan. Even its earliest remains hail from that region, viz. the Mahāvīra temple at Osia. It is, therefore, not unlikely if the Gujarati architect derived this element from the adjoining regions of Rajasthan.

As regards the *devakulikās*, their antecedents may be seen in the Indrasabhā at Ellora. But here are found niches containing Jina images, arranged at intervals around a pillared hall. In the Kailāsanatha temple at Kāñi the sculptured niches are arranged around an open courtyard, and in the Vaikuntha Perumāla at the same site a cloistered corridor is also added. But it is hard to say if the *devakulikās* of the Jaina temples of Gujarat have their derivation in these temples. It is equally difficult to say if the *devakulikās* were adopted from the Yogini temples of Central India. According to the literary accounts, however, they were already in existence in Gujarat in the late ninth or early tenth century A.D., as we learn from the *ṭattāvalī* that king Yasobhadra, a local chief, built a Jaina temple with 24 *devakulikās* at Dhimduānpura.⁵ The actual instances are also available from the early tenth century, as they are present in the Ādinātha temple at Vadnagar. The Mahāvīra temple at Varman (Rajasthan) displays the earliest archaeological remains of 24 *devakulikās*.

The Jaina temples of Gujarat are also characterised by some individual features. They have a *balānaka* or *nālamandapa* in front of the temple and a *haṭṭisālā* in the front or the back. But these compartments are present in a few temples only, perhaps they were not very much in vogue.

As regards the orientation of the temples, the Brāhmanical temples of Gujarat and the outside regions generally face the east, while the Jaina temples of Gujarat face all except the south direction.

The Jaina temple of this region always has a *pañcaratha* (*tryaṅga*) sanctum with three-fold divi-

sion of the walls. The medieval temples of Orissa, on the other hand, generally show a *pañcaratha* sanctum with five-fold division of the walls. Unlike the curvilinear *śikhara* clustered round with subsidiary turrets of the Jaina temples of Gujarat, the *śikhara* of the Orissan temples is unencumbered by subsidiary turrets and shows a vertical outline with a pronounced curve only near the top. Though the four principal compartments of the Orissan temples, viz *rekḥādeul*, *jagamohana*, *nāṭamandapa* and *bhogamandapa*, are combinedly disposed in one axial line, they are not as integrated as the various compartments are done in the Gujarat Jaina temples. As against the astylar and featureless gloomy *mandapa* of the Orissan temples, the Jaina temple of our region has a highly ventilated peristylar *mandapa*, with ornate pillars and ceilings.

The Western Cālukya and Hoysala temples of Karnataka show striking similarities in having a *vimāna* (sanctum), a *navaranga* (closed hall) and a *mukhamandapa* (open hall), but in details they vary considerably. The *pīṭha* mouldings and wall decorations of the Karnataka temples are quite different from those of the Gujarat Jaina temples. Instead of a square and curvilinear *śikhara*, the Karnataka temples possess circular *śikhara* with straight outline. The plan of the *vimāna* of the Hoysala temples is unique in that it is star-shaped. The *śukanāśa* which is an essential element of the Karnataka and Khajuraho temples is conspicuous by its absence in all except the Ajitanātha temple at Taranga. The *navaranga* displays nine bays, the central bay of which generally possesses an ornate domical ceiling with a pendant, supported on four leath-turned pillars. But for the *mukhamandapa*, the *mandapas* in the Gujarat Jaina temples, on the other hand, show an octagonal arrangement of eight pillars or pilasters carrying a large and highly ornamented domical ceiling with an exquisite pendant or *padmaśila*. The leath-turned pillars having a square plain base, a broad square abacus topped by four-armed brackets, and a smoothly rounded shaft adorned with a series of bulges and curved necks, beadings, etc., have no pretension in comparison to the richly carved pillars of the Gujarat temples. In the ornamentation of the ceilings also the temples of Gujarat excel those in Karnataka.

The Khajuraho temples are analogous to the Gujarat ones in the general plan and composition of the sanctum and *mandapa* (closed hall), and in the division of the elevation into a moulded *adhīsthāna*, sculptured *janḡhā* and *śikhara*, clustered round with *anga-śikharas*. But in Khajuraho the *janḡhā* displays two or three bands of sculptures instead of one, and the pillars and ceilings of the *mandapas* are less ornate. The domical ceiling in Khajuraho being developed from a square base is shorter and less ornate. While the *mandapa* in Khajuraho is crowned by a pyramidal superstructure, the same in Gujarat has a bell-roof. In the form and decoration of the *torana*-arches also the Khajuraho temples cannot compete those in Gujarat. An interesting feature of the Khajuraho temples is that they stand on a high *jagatī* which elevates the structure from its environs and provides an open promenade and ambulatory round the temple. This also gave an opportunity for better delineation of the exterior than the interior. The Jaina temples of Gujarat, on the other hand, stand in an enclosure wall, so that they are more ornate from inside than outside.

While the early temples of Rajasthan resemble those of Khajuraho, the later ones bear closest affinity to the Gujarat temples in the disposition of plan and elevation of the sanctum and the *mandapas*, and in the interior arrangement of their ornate pillars and ceilings. Similarly, the Brahmanical temples of Gujarat are not very different from the Jaina temples in the general plan and the composition of exterior and interior. But the *rangamandapa* in the Brahmanical temples of Gujarat is enclosed by a short balustraded wall, while the same in the Jaina temples is either open or enclosed by a range of *devakulikās*. Another feature worth noticing is that the *ghatapallava* pillars, so characteristic of the Gujarat and Rajasthan temples, are not found in the Jaina temples of Gujarat. Besides, the latter temples do not have a detached *kīrti-torana*, although it is found in the temples of Gujarat and Rajasthan, e. g. the Mahāvīra temple at Osia, the Sun temple at Modhera, the Rudramahālaya at Siddhapur, etc.

As regards the early temples of Gujarat located at Roda, Than, Wadhwan, Kerakot, Kotai, etc. they are characterised by a *tryaṅga* sanctum with three-fold division of the wall and a *latina* or multi-turreted *śikhara*, and a closed hall roofed by a pyramidal superstructure. In the multi-turreted *śikhara* the *rathikās* are crowned by tall pediments of *castya*-arches, a feature also seen in the Mālā

Devī temple at Gyaraspur. These temples bear much kinship to the Ādinātha temple at Vadnagar, with which the evolution of the style of the present survey begins.

The progress of style of the Jaina temples of Gujarat may be seen in two stages, viz Pre-Solankī and Solankī.

PRE-SOLANKĪ TEMPLES

There are only two examples of this group. The earlier of these is the Ādinātha temple at Vadnagar (Fig. 1). It is characterised by a simple plan showing a *tryaṅga* sanctum, a *gūḍhamanḍapa*, and two *devakulikās* facing the temple. The coupling between the first two compartments is made at the frontal *karna*, leaving thus very narrow space at the junction. The *aṅgas* show only slight projections and vary in proportion from one another. Due to the absence of *kumuda* the *pīṭha* is low. The mouldings of the *pīṭha* and *vedibandha* (five in number) are bold and simple. The *kīrttimukhas* of the *grāsapaṭṭī* are vigorous and amply reveal the Classical flavour. The decoration of *khura* by rosettes is singular in the Pre-Solankī temples of Gujarat. The *castya*-arch motif, wherever present, is circular in shape, and in spite of some stylization made by adding two volute like flourishes it is still reminiscent of the *castya*-window of the Western Indian caves. The iconography of Vidyādevī on the sanctum doorframe is in a formative stage as all of them possess only two arms and are represented without cognizances. From the presence of two *devakulikās* it appears that the idea of adorning temples with *devakulikās* had started. The sculptured niches on the wall of the *devakulikās* are not projected, they also lack in depth. The above analysis thus puts it among the early temples of Gujarat and at the outset of the Jaina series.

The other temple is the one located at Than (Fig. 2). It is a very small structure having a square sanctum with featureless wall. Its *pīṭha* is very low and lacks even the important mouldings like *jādyakumbha*, *kumuda* and *grāsapaṭṭī*. The *vedibandha* mouldings, only four in number, here too are bold and simple, but the *kumbha* is decorated with half diamonds, an ornament which becomes an essential element of this member in the Solankī temples. The wall is shaded by a ribbed eave-cornice. This is an architectural device which becomes a must of the temples of the later group. Its pyramidal superstructure is simple. The two projecting *kīrttimukhas* on the doorsill also are invariably noticed in the temples of the Solankī period, but unlike the round projection in the centre of the sill, it has a square one with an inverted crescent, a characteristic found with slight variation on this part of the *devakulikā* doorframe of the Mahāvīra temple at Kumbhariya. Some of these features such as crude half diamonds on the *kumbha*, heavy ribbed eave-cornice atop the wall, and bold *kīrttimukhas* on the doorsill are in a nascent stage. The absence of these features in the preceding temple and their presence in developed form in the Solankī temples suggest that the style was changing from the simpler to the finer and elaborated one.

SOLANKĪ TEMPLES

From the second quarter of the eleventh century A.D. there were built elaborate and highly ornamented temples. This was due most probably to the territorial expansion of the Solankī power.

During this period Gujarat came into close contact with Rajasthan which had some beautiful temples at Osia, Ghanerav, Jagat, Chotan, Badoli, Kiradu, etc. These temples of Rajasthan, having fused

with the indigenous style of Gujarat, ultimately resulted in a synthetic style, which is designated as Solanki style.⁶

The earliest Jaina temple of this group is the Vimalavasahī at Abu built in 1031 A.D. Although the greater part of the temple belongs to a later period, the sanctum, *gūḍhamandapa* and *hastīśālā*, all built of dark stone, are original. The *angas* of the *tryaṅga* sanctum still have only slight projections and vary in proportion. The coupling between the sanctum and the *gūḍhamandapa* is made at the frontal *pratiratha*, as the *karna* is left intact. This provides more space at the junction of these two compartments. Its *pīṭha* is simple but perfectly done. The *jādyakumbha* is larger and well splayed out, and is followed by a *karnikā*, a moulding hitherto absent but found without exception in all the temples of this group. The *śiḍibandha* consisting of five usual mouldings is also simple, but it is not as plain as *pīṭha*, for its *kumbha* is decorated with half diamonds and the *kapota* is adorned with *caitya*-arches. Divided into two registers the wall is plain, but for the projecting sculptured niches on the *bhādras*. This becomes a common feature of the plain walls of the later temples of this group. The *bhadra*-niches are invariably noticed on the ornamental walls also. The pyramidal superstructure over the sanctum as well as *gūḍhamandapa* is more ornate than that at Phan, as it displays *ghaṇṭās* on the ridges and sculptured niches at the base in the cardinal points. The interior of the *gūḍhamandapa* displays an octagonal arrangement of eight pilasters supporting a domical ceiling. This type of arrangement of the interior is invariably noticed in the succeeding temples. The pilasters and architraves are very ornamental, but the dome is plain. The ornaments of the architraves consisting of lotus scrolls and diamonds get much popularity in the later temples. On one course of the dome appears an *ardhapadma* pattern which is represented in a very simple form. The lotus in the ceiling slab of the *gūḍhamandapa* dome consists of petal and-bud motif. Here the motif forms the corolla of the lotus, but subsequently it is represented as an independent enrichment on the ceiling courses. The eastern porch of the *hastīśālā* reveals some important features. The

two octagonal pillars are profusely carved, although the common practice is to adorn the square ones. It possesses both the scalloped and the cusp-*śilāka* types of *torana*-arches. The ribbed eave-cornice shading the porch is fine. The sculptures of the female *caurī*-bearer (Fig. 7) and *Dvārapālas* are testefully carved. The perforated stone-grilles for which Gujarat is justly famous adorn the walls of the *hastīśālā*. The small ceilings in the *hastīśālā* and in front of the main entrance show only *nabhicchanda* elements. The ribs of the *kolās* and *gajātūlas* are heavy and bear foliage on their points.

Built about thirty years later the Mahāvīra temple at Kumbharia shows some change and advancement. It stands on a lofty *jagatī* (Fig. 22) which is a special characteristic of the Jaina temples of Kumbharia. Unlike the ornate *jagatī* at Khajuraho it is plain here. Although the *angas* of the *tryaṅga* sanctum (Fig. 23) vary in proportion, they are given sufficient width (projection) by putting up *śalilintaras* in between them. The *śalilintara* between the *karna* and *pratiratha* also contains a minor *konika*. The *karna* is now broken into three planes. The coupling between the sanctum and *gūḍhamandapa* here again is done at the frontal *karna*. The *jādyakumbha* of the simple *pīṭha* is decorated with *caitya*-arch and half diamond, though the most favourable ornament of this member is lotus leaves. The *kumbha* of the simple *śiḍibandha* carries a narrow plain band on its shoulder, which turns into a jewelled band in many a later temple. Its plain *jaughā* is remarkable in two respects: the median band is decorated with *kīrtti-mukhas*, and the side of the projecting sculptured niches on the *bhādras* carries a diaper work. The *varandikā* contains a fine ribbed eave cornice which is similar to that seen in the *hastīśālā* of the Vimalavasahī at Abu. The *śikhara* with one row of *urakṛngas* and two rows of *frngas* and having its *mūlamanjari* marked by five stages of *bhūmi-āmalakas* looks somewhat squat. The *śikhara* is crowned by two *āmalakas*, this is also a characteristic of the Central Indian temples. The *rathikās*, at the base of the *śikhara*, are unique in showing the images of *kāyotsarga* Jinas, as the same in all the later temples shelter goddesses. The trefoil *caitya*-arches forming the lattice ornament of the

śikhara are carved in pleasing relief. The *trifākhā* doorframe of the sanctum (Fig 25) displays all the essential elements of this period, but in contrast to the ornate doorsill and lintel, the *stambha-śākhā* of the door-jambs is plain and carries on its lower part the images of the *kāyotsarga* Jinas rather than those of the goddesses or Pratihāras.

On plan and in elevation the *gūḍhamandapa* follows the sanctum but is roofed by a *samvārāṇā*, which shows a fine arrangement of fluted *ghantās* and *kūṭas* (Fig 24). Its highly ornamented *pañcaśākhā* doorframe is an ideal example of the door of the Solanki period (Fig 26). Some of the door-frame images are of iconographic interest also. *Sarvānubhūti*, the *Jaina Kubera*, and *Ambika*, the *Yakī* of 22nd Jina, are represented on the doorsill of this as well as many other temples of this group irrespective of the cult images. The idea of depicting them as attendant figures was probably derived from the Akota bronzes, but unlike the two-armed Akota images these are having four arms. The representation of *Acchupṭā* with horse and *Vairoṭyā* with bull mount on the lower part of the jambs is a peculiar feature of this and the other two succeeding temples at Kumbharia. *Vairoṭyā* with bull *vāhana* also appears in one of the *devakulikās* of the *Neminātha* temple at Kumbharia. The door-lintel depicts a row of *Mālādharas*, which becomes a common characteristic of the later temples. The lintel also depicts the birthrite of the Jina, which is a rare representation at this place. Except for the domical ceiling, the interior of the *gūḍhamandapa* is of no interest. The dome is perfectly done, as it reveals two courses of *gajatalu*. The ribs of *kola* and *gajatalu* are perfectly done. The dome carries eight brackets of *Vidyādhara*s. This is the earliest reference to *Vidyādhara*s in the Jaina temples of Gujarat.

The *mukhamandapa* consists of four bays and is landed up from the *rangamandapa* by a single flight of steps. Its *pīṭha* is ornate. Here the *grāsa-paṭṭī* is underlined with a *chādyakī*, a minor moulding not found in the *Ādinātha* temple at Vadnagar. The *pīṭha* accommodating the stairway is treated like a balustrade, a feature encountered with the Jaina temples at Kumbharia only. The pillars, eight in number, are more ornate than

those seen in the *hastīśālā* of the *Vimalavasahī* at Abu. The shaft of the square pillars, which are only two in number, carries an ornamental band consisting of chain-and-bell and indented foliage. Here the chain-and-bells are alternating with foliage rather than tassels, although the latter are most commonly noticed in the later temples, this ornament may be seen in the *rangamandapa* pillars of this temple itself. The indented foliage are also represented as an independent device in the later temples, but there it takes the shape of acanthus. The ornamental bands of the circular section of the shaft are congested. The octagonal pillars also are tastefully carved and show some ornamental bands on the upper part of the shaft. The two pilasters flanking the doorframe are highly ornamented. The two *khattakas* having a *triṇātha* moulded pedestal and a double-course *udgama* pediment are simple, but the scalloped type of *torana*-arches in their front are ornate and excel those found in the *hastīśālā* of the *Vimalavasahī* at Abu. The architraves do not show uniformity in ornamentations. Among their ornaments is found a bell-and-volute pattern, which got much more popularity in the Brāhmanical temples than in the Jaina temples, as, apart from this, it is noticed only in the *Neminātha* temple at Girnar. The six ceilings, including the two in the rear aisle of the *rangamandapa*, are not only beautifully carved but are also characterised by some new features. Besides the *nābhicchanda* mode (Figs 29-30) they show *mandāraka* (Fig 28) and *padmanābha* (Fig 27) elements, the latter being a mixed variety of the *padmaka* and *nābhicchanda*. In the *nābhicchanda* ceiling itself some novelty is seen. Unlike the *nābhicchanda* ceiling of the *Mahāvira* temple at Ghanerav (Rajasthan) and the Sun temple at Modhera, where the *lūmas* are separately rendered in a rectangular frame, the *lūmas* in the present temple are combinedly represented in a square frame. The images of *Vidyādevī*s on the pillars and doorframes are all four-armed and bear their distinctive attributes and cognizances. But the goddesses on the sixteen-sided section of the pillar shaft are only two-armed. It appears that by this time the iconography of *Vidyādevī*s was not fully settled, for *Vairoṭyā* has bull instead of snake as her mount and *Mānavī* holds lotuses rather than boughs of tree.

The *rangamandapa* is an open peristylar hall laid out on the floor which is lower than that of the other compartments. It shows an octagonal arrangement of pillars supporting a carved domical ceiling. Such a disposition of the *rangamandapa* becomes universal in the later temples. Its ten pillars consist of pedestal, base, shaft and capital, and are tall and tapering, but they do not carry the *uccālakas*, so that they look somewhat squat. They are of both the square and octagonal types (Fig 32), but the square pillars are only two in number. Compared to the pillars of the *mukhamandapa* these are of the inferior variety. However, the two-armed male dancers on the shaft of the square pillars show movement, and the chain-and-bell pattern is nicely done. The architraves show uniformity in ornaments, viz diamonds and lotus scrolls, and their underside lotus medallions consisting of two rows of incurved petals are carved in high relief. The cusp-*śilaka* type of *torāṇa* arch (Fig 32), which has been devised to bring vertical pressure of the dome over the pillars, is superior to that seen in the *hastīśālā* of the Vimalavasahī at Abu. Consisting of eight courses the domical ceiling (Fig 31) is shallow and displays two unusual features, namely the *grāsapaṭṭī* below *karnadardarikā*, and only one course of *gajalālu* instead of the usual two or three. The *kolas* are arranged in harmonic regression and consist of both the mono and the whorl type, the latter showing as many as seven folds. This is the first Jaina temple of our region which carries sixteen angelic brackets in the dome. All these bracket figures (Fig. 33) are four-armed and carry lotus, pitcher, knife, musical instruments, etc. The *padmaśilā* is somewhat heavy, and its *kolas* are disposed in harmonic regression.

This temple begins to represent narratives (Fig 34) selected from Jaina mythology and figures in boxes (Fig 35) in the side aisles of the *rangamandapa*. Carved in pleasing relief the narratives conspicuously show the *pañcakalyāṇakas* and the life scenes of the Jinas. Each scene is carved with appropriate details. In the birth *kalyāṇaka* Naigameśin is occasionally seen. For intelligibility the scenes have been labelled.

The *devakulikās* with a colonnaded corridor having one arcade of pillars are plain and simple

and do not run at the back of the court. The idea of constructing *devakulikās* also was not fully materialised, as instead of *devakulikās* there are niches on the front side; their number also is only twenty-two, although it should have been twenty-four. Generally, the *devakulikās* have a single-*śākhā* door-frame, decorated with diamonds and beads and carrying a female pitcher-bearer at the base of the jamb. But two of the *devakulikās* have a *dviśākhā* doorframe, and the female pitcher-bearer at the base of the jambs is accompanied by a male attendant. The additional jamb is decorated with foliate scrolls. The corridor lacks in height, so that there are placed squat pilasters right above the pillars in order to maintain the height of the side aisles. Below these pilasters is a corrugated eave-cornice which does not serve any architectural purpose in the interior.

This temple also possesses a featureless enclosed *balānaka*, which is rarely found in the Jaina as well as Brāhmanical temples of Gujarat. Its enclosing wall consists of perforated stone gilles cut into geometrical and floral patterns. Compared to the gilles in the *hastīśālā* of the Vimalavasahī at Abu these are of the inferior variety. A remarkable feature of the *balānaka* is that it is well integrated with the *devakulikās* (Fig 22).

Further progress of the style may be seen in the *mukhamandapa* and the lateral entrance porches of the *gūḍhamandapa* of the Vimalavasahī at Abu. Here the *pīṭha* (Fig 4) is more ornate and carries a *narathara* above the *grāsapaṭṭī*. The square pillars are as ornate as those seen in the Mahāvīra temple at Kumbharia, but here the shaft is sober and its ornaments varied. The square section of the shaft carries not only the images of four-armed goddesses, but also the images of four-armed Pratyāhāras and Yakṣas, and two-armed male dancers and musicians. The figures of dancers and musicians bear close resemblance to those occurring on the square pillars of the *rangamandapa* of the Mahāvīra and the Śāntinātha temples at Kumbharia. The ornamental bands of the circular section of the shaft, consisting of three or four bands, are not congested, and the indented foliage here take the form of acanthus. The octagonal pillars, only two in number, are more ornate and carry the same decorative bands

as are found on the square pillars. The five-faceted pilasters (Fig 5) are taller and adorned with the images of goddesses. The architraves invariably depict a band of lotus scrolls and a strip of diamonds, but their underside lotus medallions depict various designs. There are as many as eight varieties in the medallions. One of these consists of incurved petals. This variety can also be seen in the *rangamaṇḍapa* of the Mahāvira temple at Kumbharia, but unlike the two rows of petals in the latter, the present temple shows three rows of petals. The ceilings also show some novel features. The independent *nābhicchanda* elements of the Kumbharia-type are left behind, instead, the *padmanābha* elements (Fig 9) are given importance. The *lāmās* of the *padmanābha* ceilings, no doubt, are of the serrated diamond type, but they lack in depth and look almost flat. This is a device of the *samakṣipta* and *samautkṣipta* ceilings of the *padma-mandāraka* mode, which gets much popularity in the later temples. The *sabhāmandāraka* type of ceilings begins to appear in the smaller bays. The staminal tube of the *padmasilā* is clasped by a band of dancers and musicians as well. The *kolas* are also represented in the reverse order. The ceilings begin to represent balcony models and figures of geese on the courses and images of gods and goddesses at the basal corners. The two *khattakas* now have a *pañcaratha* ornate pedestal and wall and are crowned by a bell-roof. All the three doorframes of the *gūḍhamandapa* are of the *ṣaṭśakha* variety (Fig 5), and instead of *Acchuptā* here is found *Rohini* on the lower part of the jambs. With *Vairoṭyā* her snake mount also comes to view.

The Śāntinātha temple of Kumbharia marks the next landmark in the evolution of the style. The *pīṭha* and *maṇḍovara* of its *tryanga* sanctum are quite plain. Its *śikhara* rises from a *prahāra* and is accentuated, as its *mūlamanjari* is marked by seven *bhūmi-āmalakas* (Fig 36). The lower *āmalaka* of its crowning members is clasped by a fillet. The *rathikās* at the base of the *śikhara* contain images of *latistāsana* goddesses and are flanked for the first time by crude balcony models. The lattice ornament of the *śikhara* shows decadence as the *cattya*-arches are elongated and oval-shaped (Fig 37). The single-*śākhā* doorframe of the sanctum is of its own

kind. The creepers on the jambs are engraved in very shallow relief. The lower part of the jambs is occupied by river goddesses, *Gaṅgā* on proper right and *Yamunā* on proper left. The representation of river goddesses is singular in the Jaina temples of Gujarat. The central projection of the *udumbara* is square depicting stemmed lotus in an inverted crescent. Besides *kīrtimukhas* the *udumbara* also displays female figures carrying water pot.

On plan the *gūḍhamandapa* does not follow the sanctum, as it consists of only two *angas*. In this respect it also digresses from the Mahāvira temple at this site. Compared to the beautiful *samvarāṇa* in the latter temple, the *samvaranā* in this temple is very poor in workmanship and is studded with unfluted *ghantās*. Its doorframes reveal some individual features. The northern doorframe consists of only two jambs, this is because the jambs on their outer flank are accompanied by the pilasters of the *mukhamandapa*. Consequently, the pilasters also serve as jambs. This can also be imagined from the fact that *Acchuptā* and *Vairoṭyā*, who occupy jambs in the Mahāvira and the Pārśvanātha temples at Kumbharia, are depicted here on these pilasters. The overdoor depicts *aśṭamangalaka*, this is a rare depiction in the Jaina temples of our region. The *lalāta* of the single-*śākhā* doorframe of the lateral entrance porches depicts a male musician rather than the usual Jina image. The big domical ceiling of the *gūḍhamandapa* is very shallow and lacks even the important mouldings like *karnadardanikā* and *gajatālu*.

The *mukhamandapa* (Fig 38) is divided into six bays. Its *pīṭha* is as ornate as that seen in the *Vimalavasahī* at Abu, but the *narathara* is absent here and the whole of its front side is treated like an ornate balustrade (Fig 39), which is a special characteristic of the Jaina temples of Kumbharia. There are only five ornamental bands on the shaft of the square pillars, which become almost standardised hereafter. The goddesses on the sixteen-sided section are all four-armed now. The decoration of the shaft of the octagonal pillars by ornamental bands is also minimised. The five-faceted pilasters, *khattakas* and architraves are more or less similar to those seen in the *Vimalavasahī* at Abu, but the underside lotus medallions of the architra-

ves show uniformity, although they lose the variety and delicacy we find at the latter place. The *mukhamandapa* ceilings, all belonging to the *mandāraka* class, display true *mandāraka* form, as the cusps of the *colas* are made pointed (Fig 40). The ceilings represent for the first time true *ardhapadma* pattern, Kinnara-couples at corners, and intersecting garland loops. Vidyādevī Mānavī now carries boughs of tree. Among the four *dikpāla* images appearing on one of the ceilings, the image of Nīrti is undeveloped, for he does not carry his popular *kapāla* attribute.

The pillars (Fig. 41) of the *rangamandapa* are provided with *uccālakas*, but due to the absence of pedestal below the base they still lack in height. Like that of the Mahāvīra temple at this place the *rangamandapa* dome is still shallow, but the staminal tube of the *padmaśilā* is longer (Fig 13). The narratives (Fig 45) and figures in boxes in the side aisles of the *rangamandapa* are continued, but the accessory figures being increased the scenes become somewhat complicated. Some change in the depiction of *Janma-kalyāṇaka* is also found. In the Mahāvīra temple Nāgasesin is occasionally seen carrying the child Tirthankara to perform the birth-rite, but here he is present in the birth ceremony of almost each Tirthankara. One of the ceilings in the side aisles depicts a panel of sixteen Vidyādevīs. This is the earliest representation of a complete set of sixteen Vidyādevīs (Fig 44).

The *devakulikās* are now twenty-four in number. The niche-type *devakulikās* are continued on the front side, but they are screened by a double arcade of pillars, a feature which becomes more prominent later. Made by cutting off the corners the ceilings of the *devakulikās* also show some change and advancement. The ceiling slab in each bay is relieved with a full-blown lotus flower, while the same in the Mahāvīra temple is occasionally seen. Besides, the lotus shows a central circle marked with twine pattern, and at times it is set up in a border of lotus scrolls. Although the doorframe of all the *devakulikās* is of the single-*śākha* variety, it bears the decoration of diamond and-beads as well as lotus scrolls. Another noteworthy feature is that the female pitcher-bearer at the base of the jamb of each *devakulikā* is accompanied by a male attendant.

The two main entrance porches also reveal a few important features. The doorframe of the northern porch carries images of the river goddesses Gaṅgā and Yamunā at the base of the jambs, but unlike those in the sanctum, here Yamuna is represented on proper right and Gaṅgā on proper left. The *ardhapadma* in the ceiling of the western porch is carved in the old fashion and hence does not look as handsome as that seen in the *mukhamandapa*. The *lalāta* of the doorframe in the western porch depicts an image of Lakṣmī instead of Jina, a feature also found in the western entrance porch of the Pārśvanātha temple at this site.

The story of the architectural development is carried forward by the Pārśvanātha and the Neminātha temples at Kumbharia and by the main temple complex of the Neminātha temple at Girnar. The *gūḍhamandapa* and the *rangamandapa* of these temples are spacious, and their domical ceilings are perfectly done. The *devakulikās* are all of the cell-type, but they still cover only half of the court. The smaller ceilings begin to represent the lotus petal-and-bud ornament. The sculptures wear suitable dress and ornaments and are elegant. The Kumbharia temples also possess a *nalamandapa* in the scheme of the plan.

The earliest among these is the Pārśvanātha temple. The plan and the vertical disposition of mouldings of its sanctum and closed hall are not very different from those seen in the Śāntinātha temple there, but the domical ceiling of the *gūḍhamandapa* is perfectly done, as it contains three courses of *gajātālus*. In this respect it also shows advancement on that of the Mahāvīra temple at this site, which possesses only two *gajātālu* courses. The points of the *colas* in one course of the dome are occupied by Nāgas, who rarely occur on the ceilings of the Jaina temples of Gujarat. The *pañca-śākha* doorframe of the *gūḍhamandapa* (Fig 46) is very similar to that of the Mahāvīra temple, but here both the niches of the doorsill are allotted to the goddesses, and the *lalātabimba* is occupied by Padmavatī, the Yaksi of Pārśvanātha to whom the temple is dedicated. Besides, its overdoor depicts fourteen auspicious objects seen in dream by the

Jina mother during conception, these representations are found on the door of this temple only.

The *mukhamandapa* is disposed in the same manner as we find in the Mahāvira temple there, but in ornamental details it closely follows the Śāntinātha temple, with this difference that some of the ornamental bands on the shaft of the octagonal pillars go out of vogue. The *mukhamandapa* is also characterised by an individual feature, i.e. the two *khattakas* are crowned by a multiple *torana*-arches instead of the bell roof or *udgama* pediment.

The *rangamandapa* is spacious and proportionate. The pillars (Figs 50-51) are stout and provided with pedestal and *uccālakas*. The corners of the square pillars are chamfered into five angles, unlike the usual three, and the male dancers on the square section of the shaft are all four-armed. Its dome (Fig 49) is composed of nine courses, three of which consecutively display *gajatalu*, a figural band, and *gajatalu*. By the introduction of more than one course of *gajatalu* the old defect of shallowness has been eliminated. To reinforce the dome there were also placed sixteen bracket figures, now lost. The arrangement of *kolas* in coradial regression begins to appear, but this is not found in the *padmaśīlā*.

Though the *devakulikās* are still twenty four in number, the niche-type *devakulikās* are now converted into cells proper, so that there is found symmetry in the *devakulikās*. In ornamentation also they show some advancement. The octagonal pillars are ornate and correspond to those found in the *mukhamandapa*. The pilasters are like the pillars. The architraves are also ornate and bear two ornamental bands of lotus scrolls and diamonds, these decorative bands do not appear even on all those found in the *mukhamandapa* and the *rangamandapa* of this temple. The doorframe is still of the single *śākhā* variety, but it has an ornate *udumbara* and the lower part of its jambs is occupied by a Pratihāra accompanied by two female *caurī*-bearers and a female carrying water vessel. The *lalāta* of the door is occupied by a *lalitāsana* goddess instead of the usual Jina image. The ceilings, particularly those in the west wing, are also ornate. They depict for the first time the lotus petal-and-bud motif in the cyma recta form, which gets much popularity in the later

temples. The two central *devakulikās* are highly ornamental. The only other temple to possess this feature is the Neminātha temple at this site. The *dikpālas* on the exterior walls of the two central *devakulikās* are correctly represented with their respective attributes and *vāhanas*. The corridor is elevated, so that only pillar-capitals are placed to maintain the height of the side aisles. The corridor is shaded by a ribbed eave-cornice rather than the corrugated one. This is the first Jaina temple to introduce a *nālamandapa*.

The Neminātha temple at Gīrtar follows next, which is a *sāndhāra-prāsāda* with a diagonally disposed *gūḍhamandapa*, a feature peculiar to the temples of Gujarat (Text Fig 4 on page 147). The *tryaṅga* sanctum evinces a marked development in the disposition of the buttresses (Fig 54). The *karna* and *pratiratha* are not only equilateral but also have the same proportion. The frontal *karna* and *pratiratha* are transmuted in a buffer wall, and the coupling is made at the *pratiratha*, so that there is found wider space between the sanctum and the closed hall. To reinforce the wall there are placed *konkās* between the above two buttresses. The wall and *śikhara* are severely plain, this is quite unusual during this period. The wall also looks squat and disproportionate. This is because the *pīṭha* displays only a few mouldings and the *jaghū* is shorter, in spite of the fact that the latter has a *mañīkā* support, a moulding hitherto absent. The *kapota* of the *vedibandha* is now decorated with *udgama* pattern, unlike the usual *cātya*-arch device. The *śikhara*, however, looks perfect. It is clustered by three rows of *frngas* and *uhalfrngas*, and its *mūlamanjari* is divided into nine stages of *bhūmi-āmalakas*. Now the *rathikās* at the base of the *śikhara* are flanked by ornate balcony models and crowned by triple *udgama*, unlike the double seen in the Mahāvira temple at Kumbharia.

The *tryaṅga gūḍhamandapa* repeats the *pīṭha* and *mandovara* mouldings of the sanctum, so that it also looks disproportionate. But its *samvarana* roof (Fig 55) is elegant and shows advancement in that all its *ghantās* are surmounted by *kalāśa* and *bījapūraka*. The interior of the *gūḍhamandapa* is spacious, but due to squat lateral porches it is gloomy. The

pillars are stout but featureless, while the dome is proportionate and well carved (Fig. 56). The sixteen bracket figures of Apsarās, which are intact to this day in the dome, show poise but resemble the Nāyikās rather than the heavenly dancers. From the side brackets of the pillar-capitals, which are treated as *makara* heads, emerge fine scalloped *torana* arches, while the other brackets support struts of Apsarās and *śārdūlas*. We have already seen the importance of *torana*-arches in the dome of the Kumbharia temples, but here the architect has gone a step further by adding figure-struts. This experiment of bringing vertical pressure of the dome over the pillars has served an useful architectural purpose in the later temples as well. The carving of bells in lotus petals and diamonds in volutes on the architraves supporting the dome is fine and corresponds to that seen in the contemporary Navalakhā temple at Sejakpur and the Rudramahālaya at Siddhapur.

The Girnar temple is followed by the Neminātha temple at Kumbharia. Its *tryanga* sanctum closely follows the scheme of plan of the Neminātha temple at Girnar, but as against the latter it has a proportionate and highly ornamented wall (Fig. 59). To give more height to the *pīṭha* it displays, above the *grāsapattī*, the mouldings of *gajathara* and *narathara*. Both these mouldings are not new during this period, as they have already made their appearance in the Sun temple at Modhera. The *narathara* may also be seen in the *mukhamandapa* of the Vimalavasahī at Abu. Now the *kumbha* of the *vedibandha* is inset with sculptured niches, and the *mañcikā* carries circular pendants in conjugation with the pillar-ettes of the *parikara* of the *jaṅghā* sculptures. The *jaṅghā* bears four armed images of *dikpālas* on the *karnas* and of Vidyādevīs on the *pratirathas*. Carved almost in the round these images are elegant in proportion and developed in iconography. The eight *dikpālas* with their respective attributes and *vāhanas* are correctly represented in pairs on the *karnas*. The Vidyādevīs are also represented with their respective *āyudhas* and *vāhanas* and hence are easily recognisable. The *śatīlāntaras* of the *jaṅghā* have also been occupied by the figure sculptures consisting of Apsarās and amorous couples. Compared to the Apsarās of the Neminātha temple

at Girnar, these show a better proportion and are represented in various attitudes and poses of dance. The *bhadra*-niches topped by *torana* arches are deeply set. Above the *jaṅghā* occurs for the first time a round *bharanī* clasped by drooping foliage.

The *mukhamandapa* consists of ten bays and is landed up from the *rangamandapa* by three stairways, of which the side ones are not properly made, as they lack even the moonstone and their steps are shorter. Its plain *pīṭha* is in utter contrast to the ornate one noticed in the other Jaina temples of the region. All the pillars (Fig. 62) are square and ornate and show advancement on the earlier temples in that the sculptures of the square section of the shaft are both four and six-armed. But, at the same time, they show decadence in the chain-and-bell pattern carved on the round section of the shaft, for it is shallow in relief and narrow in breadth. The five-faceted pilasters are of the same variety as those seen in the *mukhamandapa* of the Vimalavasahī at Abu. The underside lotus medallions of the architraves are also shallow in relief and look unpleasant. As regards ceilings, they are inferior to those found in the earlier temples, but they show two notable features: firstly, their soffit begins to represent full-blown big lotus flowers, and secondly, the lotus petal-and-bud ornament has got more popularity. The two *khattikas* have the usual five-faceted moulded pedestal, but they are crowned by a triple *udgama* unlike the double in the Mahāvīra temple at Kumbharia, and the shoulder of the *kumbha* of their *pīṭha* is decorated with foliage, an ornament frequently shown on this member of the *pīṭha* in the later temples.

The *rangamandapa* is very spacious as we find one row of pillars in the side aisles also. This type of arrangement of the pillars in the side aisles of the *rangamandapa* is also noticed in more developed temples such as those located at Abu. All the pillars (Fig. 60) of the nave are of the square variety and resemble those seen in the Pārśvanātha temple there, only that here the male dancers and musicians on the square section of the shaft are both four- and six-armed and the chain-and-bell pattern shows a decline. The dome of the nave closely corresponds to that seen in the

Pāravanātha temple at the same site, but here it is more evolved, as the *kolas* in the *padmaśīlā* also are arranged in coradial regression (Fig. 61)

In the arrangement of *devakulikās* also we find some advancement. The platform on which they rest is extended round the back of the court, and it was but the next step to adorn this portion also with *devakulikās*. Although their number increases to twenty-six, they do not go beyond the *gūḍhamandapa*. A notable peculiarity of the *devakulikās* is that they do not have the partition walls, a practice also found in some of the later temples. In the east and west wings they are screened by a double arcade of pillars, but the old practice of disposing one arcade of pillars is continued here in the north wing. The eave-cornice and the squat pilasters in the corridor have been eliminated by putting taller pillars to maintain the height of the side aisles of the *rangamandapa*. The five-faceted pilasters are more ornate, as their shaft is decorated with figural as well as floral patterns. The doorframes of all the *devakulikās* are of the *dvīśākha* variety. Unlike the Pratihāra image in the Pāravanātha temple, the lower part of the jambs here is occupied by a goddess with attendant figures. The doorsill in each *devakulikā* depicts Sarvānubhūti on proper right and Ambikā on proper left, but all these images are carved in very shallow relief. The central *devakulikās* in the side wings are comparatively more ornate (Figs 64-65), but being built on a lower floor level they are asymmetrical. The *devakulikās* are approached from the *rangamandapa* by a double flight of steps, a feature neither found earlier nor later.

Further development of the style is traceable through the Jaina temple at Sejakpur, the *rangamandapa* and *devakulikās* of the Vimalavasahī at Abu, the Ādinātha temple at Shatrunjaya, the *devakulikās* of the Neminātha temple at Girnar, the Ajitanātha temple at Taranga, the Jaina temple at Bhadreswar, the Bāvanadhvaja Jinālaya at Sarotra and the Pāravanātha temple at Ghumli. These temples evince a marked development in the following features.

- 1 The shoulder of the *kumbha* of the *vedibandha* is generally decorated with foliage, and the *kalāṭa*, also of the *vedibandha*, with beaded garland-and-rosette design
- 2 A fillet type of moulding, carved with a strip of diamonds, is sometimes seen in the *pīṭha* or the *vedibandha*
- 3 The *bhadra* niches at times are enclosed by a balustrade
- 4 The *śikhara* is clustered round by subsidiary turrets and reaches its maturity
- 5 The *kūṭas* are discarded in the *saṃvaranā*
- 6 The *mukhamandapa* is landed up from the *rangamandapa* by three well-arranged stairways
- 7 The pillar-shaft is decorated with a goose-band, and the chain-and-bell pattern is occasionally seen
- 8 The *devakulikās*, wherever present, run all around the courtyard
- 9 A large number of composite ceilings come to view
- 10 The sculptures are taller and overburdened with ornaments, and the angular modelling deteriorates their form
- 11 Side by side four-armed images, the multi-armed images also make their appearance

The earliest of these Jaina temples is the one located at Sejakpur. Consisting of a sanctum, a *gūḍhamandapa* and a *mukhamandapa* and possessing an elaborately carved interior and exterior, this temple is a small gem of the Jaina temple architecture (Text Fig 6 on page 157, Fig 66). Its *tryanga* sanctum reveals all the elements of plan we get in the Neminātha temple at Kumbhariā. The mouldings of the *pīṭha* and *vedibandha* are highly ornate and carefully chiselled out. The richness of the carving is clearly indicated by this that the *jādyakumbha* is decorated with *padmapatra*. This is the first Jaina temple to bear the carving of foliage on the shoulder of the *kumbha* and of beaded garland-and-rosette design on the *kalāṭa* of the *vedibandha*. The *janṅhā* bears the usual figure sculptures, but the *varaṇḍikā* consists of two *kapotas* instead of the usual one. The *gūḍhamandapa* is of the exceptional plan and design. It consists of four proliferations, of which the *karna*

and *bhadra* are almost equal in dimension; this gives a pleasing effect to the plan of this *mandapa*. Among the ornaments of the pillars the goose-band is also included.

The Vimalavasahī at Abu has a highly ornamented *rangamandapa* and *devakulikās*, and no Jaina temple except the Lūnavasahī at the same site can compete it in the embellishment of these compartments. The *rangamandapa* is very spacious, as, besides a row of pillars in each of the lateral sides, the pillars in the square central nave are disposed on all the four sides. The *rangamandapa* has also been made highly ventilated by uncovering the space in the front two corners (Fig. 16). In doing so the nave had to be slightly raised from the level of the courtyard, so that rain water could not spread all over. The nave, however, looks squat, because the pillars lack in height (Fig. 6). All the nave pillars are ornate and belong to the square type. The chain-and-bell pattern is found on the shaft of two pillars only, after this it goes out of fashion. The architraves are equally ornate and bear on their underside creeper medallions instead of the usual lotus medallions. The cusp-tilaka type of *torana*-arches and the bracket figures of Apsarās and Śalabhañjikās not only relieve the vertical pressure of the dome but also enhance the beauty of the nave. Compared to the large dome its *padmaśilā* is shorter and looks quite unpleasant (Figs 11-12). The dome also reveals many other important features. Its courses display for the first time a row of elephants and a row of horse-riders. This is the first Jaina temple to possess smaller *lūmās* in the ceilings. The iconography of the sixteen Vidyādhara is more developed as they are having four as well as six arms. The Vidyādevīs are given considerable importance as all the sixteen brackets in the dome are allotted to them. The corners of the dome are filled with the images of gods and goddesses, while the same in the earlier temples are occupied by bold *kīrttimukhas*. Three well arranged stairways are made to approach the *mukhamandapa* from the *rangamandapa*.

The *rangamandapa* porticoes towards the *devakulikās* are supported by squat pilasters, a practice also seen in the early temples at Kumbharia. The pillars of the porticoes are taller and provided with

uccālakas, and carry very little ornamentation. The ceilings are elaborately carved, they depict certain novel features such as a row of lions, *mandāraka* element in the *samautksipta* and *ksiptotksipta* forms, and lotus petal-and-bud motif in the cyma reverse order. The ceilings of the *padmamandāraka* variety also make their appearance. Sometimes the entire bay is allotted to an image of goddess, Sarasvatī or Laksmī (Fig. 20).

The Vimalavasahī is the earliest intact Jaina temple where *devakulikās* run all around the courtyard. Fifty-four in number they have a double arcade of pillars on all except the back side. The goose-band seems to be a popular ornament of the pillars, as all the corridor pillars bear this ornament. The five-faceted pilasters are like the pillars but the two near the main entrance are more ornate and evince as many as seven facets which are maximum so far seen. Generally, the doorframes are of the *caluffakha* variety, previously such doorframes are noticed only in the two central *devakulikās* of the Neminātha temple at Kumbharia. The *stambhaśākhā* at some places is moulded and chamfered like a diaper work. Sometimes the projecting *kīrttimukhas* on the doorsill are replaced by projecting niches containing diamonds, this is an individual characteristic of this temple. The ceilings of the corridor are ornate and varied. Except for the ceilings in front of *Devakulikās* 3 and 52, no two ceilings are identical. They show a large number of composite ceilings. The *sabhāpadma-mandāraka* ceilings are found even in the smaller bays. Apart from the *samautksipta* and *ksiptotksipta* forms of the *mandāraka* ceilings in the *rangamandapa* porticoes, here occur *samakṣipta* and *samatāla* forms of the *mandāraka* ceilings as well. The *padmaka* and *padmamandāraka* ceilings in the *samautksipta* and *ksiptotksipta* forms are also seen. The *nābhicchanda* ceilings consist of small *lūmās*. The figural and floral devices are given almost equal importance in the decoration of the ceilings. Many varieties in the lotus flower are seen. The ribs of the *gajatālu* and *kola* become thinner now. The *gajatālus* at times show entwined Nāgas, this embellishment is noticed in this temple only. Two *samatāla* ceilings also depict figures in boxes, this is the last Jaina temple to bear this representation. In

the narratives the *pañcakalyānakas* are only briefly shown (Fig. 17), instead, some auspicious events such as war between Bharata and Bāhubali, Nṛsimhāvatāra of Viṣṇu (Fig. 21), Kāliyadamana scene, etc., are predominantly shown. Except for the scene depicting the fight between Bharata and Bāhubali in one of the front bays of the *rangamaṇḍapa*, the legends below the narratives go out of vogue. The Vidyādevīs in a set of sixteen also occur in the corridor ceilings. Besides four and six-armed images, here are found eight, ten (*rangamaṇḍapa*), sixteen and twenty-armed images (Fig. 18), the last being the maximum in the Jaina temples of Gujarat. Though the images are rich in iconography, they are weak in sculptural quality. Their angular modelling, excess jewellery and slender form almost give a petrified effect (Figs 18-21).

The elephants of the *hastīśālā* are stocky and wear very little jewellery.

The Ādinātha temple at Shatrunjaya is a grand edifice with a *tryanga* sanctum and a *gūḍhamandapa*. It shows all the characteristics of the developed temples. The *adyakumbha* of its *pīṭha* is decorated with lotus leaves (Fig. 70), an ornament also found on this member in the Jaina temple at Sejakpur. The *vedībāndha* consists of seven courses, the additional moulding being the *ratnapaṭṭikā* above the *mañcīkā* (Fig. 68). The *bhadra*-niches are enclosed by a balustrade, a feature hitherto unknown. The *salilāntaras* of the *janghā* bear figures of ascetics besides those of the Apsarās. Above the *janghā* occurs a square *bharanī* unlike the usual round one. The *gūḍhamandapa* doorframe is of the *saptasākhā* variety, this is maximum in the Jaina temples of Gujarat.

The *devakulīkās* (Fig. 58) in the Neminātha temple at Girnar are severely plain. They are of no interest, except that their number has increased to seventy-two, which is the maximum in the entire Jaina series.

The Ajitanātha temple at Taranga (Fig. 72) is the loftiest Jaina temple of our period. It is a *sāndhāra-prāsāda* consisting of only a sanctum, a *gūḍhamandapa* and a *mukhamandapa*. The plan of its *caturanga* sanctum reveals two unusual features; firstly, the *koṭikās* gradually diminish in the *pīṭha*,

secondly, the buffer wall consists of the frontal *karna* and *pratiratha* of the sanctum and the rear *karna* of the *gūḍhamandapa*, so that it has become unpleasantly long. The *pīṭha* is shorter in comparison to the high wall, as it lacks the complete set of mouldings. The *vedībāndha* carries all the seven mouldings of the Ādinātha temple at Shatrunjaya, but is more ornate than that in the latter. Being a two-storeyed building the wall consists of two *janghās*, the lower being higher than the upper one. The lower *janghā* carries the usual four-armed *dikpāla* images in their correct position on the *karnas* and the figures of Apsarās on the *salilāntaras* and *konikās*, but it shows eight-armed dancing goddesses on the other buttresses. The lower *janghā* is supported by a *narapaṭṭikā*, which is very rare on this part of the wall. Unlike the lower *janghā*, the upper one has a *mañcīkā* support and carries large, elongated, carved half diamonds on the side planes and hollowed out similar but full diamonds on the *konikās*, *salilāntaras* and *nandikās*. Similar half diamonds may also be seen in the Neminātha temple at Kumbharia and the Ādinātha temple at Shatrunjaya, but the representation of full diamonds is a special characteristic of this temple. The square fluted *bharanī* above the *janghā* lacks in relief and is unpleasant. The eave cornice also consists of two *varandikās*, each comprising a *kapota*, a fillet carved with lotus scrolls, and a ribbed awning. What is noteworthy here is that it consists of only one *kapota* instead of the usual two. A remarkable feature of the eave-cornice is that it carries on its extrados the images of Vidyādharas carved in the round. Like the two *janghās*, the *bhadra* above the *pīṭha* also carries two balconies, each consisting of four traditional component parts (*rājasenaka*, *vedikā*, *āsanapatta* and *kakṣāsana*), except that the longer lower balcony has in addition a broad fillet adorned with rosette-marked diamonds. But these balconies excel all those seen in the earlier temples in showing sculptures of gods and goddesses, musicians and dancers, *mithuna* scenes, etc. From the architectural point of view the lower balcony is very wide, and while the stone grilles that shut them are beautifully carved, they allow very diffused light to pass into the inner ambulatory.

The *śikhara* (Fig. 72) is elegant and reaches its maturity. Besides *śṛṅgas* and *urakṣṛṅgas* it shows

pratyangas, *śilakas* and balcony models. The *rekḥā* of the *mūlamanjari* is divided into eleven stages of *bhūmi-āmalakas*. The *rathikās* contain images of eight-armed standing goddesses and are crowned by triple *udgama*. The *cāitya*-arches forming the lattice ornament of the *śikhara* are fine but minute. The *śikhara* is also characterised by some individual features. Firstly, the recesses between the *śṛngas* are filled with sculptures of goddesses and amorous couples rather than the *gajamūṇḍas*. Secondly, the *skandha* supports the sculptures of Jaina Munis carved in the round. Thirdly, the bigger *śṛngas* are but the replica in some total of the whole *śikhara*. Fourthly, it has a *śukanāsā* lodged over the buffer wall.

Like the Neminātha temple at Girnar, its *caturanga gūḍhamandapa* is diagonally articulated to the sanctum (Text Fig. 7 on page 159). Its wall not only repeats the mouldings and the decorative scheme of the sanctum but also continues the bottom row of *śṛngas* above which comes the *śamvaraṇā* roof. The *śamvaraṇā* (Fig. 77) is composed of bells only, which are tantalizingly small for its size. The bells in the cardinal directions, i. e. four ridges, gradually become larger at their ascent, such a progression in the size of bells is, as rightly suggested by Dhaky,⁷ far from satisfactory from the aesthetic point of view. The pillars of its lateral entrance porches as well as those in the interior are all of the octagonal type and carry very little ornamentation. They are, in fact, too tall to look nice, especially those that support the dome. The architraves are divided into three fasciae of ornamental bands, unlike the usual two, but this is rare. The big lotuses that adorn the ceilings are frequently shown, but their form has become stereotyped. The *saptasākḥa* doorframes of the lateral porches do not depict Sarvānubhūti and Ambikā on the doorsill but some other Yakṣa and Yakṣi, and their lintel is canopied by a cornice which becomes a common characteristic of the later temples. The eastern doorframe of the *gūḍhamandapa* also possesses a *hamsasākḥā*, a jamb noticed for the first time in this temple and shared by the later temples. The dome (Fig. 81) of the *gūḍhamandapa* is of the developed class, as it contains three courses of *gajātātus* and its *kolas* are arranged in coradial regression, but compared to

the large dome its *padmaśilā* and sixteen *lāmās* are smaller in size. The sixteen bracket figures of Apsarās are not as loaded with ornaments as we notice them on the wall sculptures and hence look handsome. One course of the dome represents chequer pattern, which is quite rare.

The *mukhamandapa* consists of only six bays. This is surprising if we observe the grand scheme of plan of the other two compartments. It shares its *pīṭha* with the sanctum and *gūḍhamandapa* without any innovation, a feature hitherto absent. The pillars (Fig. 73) and architraves are exactly similar to those seen in the *gūḍhamandapa*. In the ceilings, belonging to the *śamātala* and *śabhāmandāraka* (Fig. 80) varieties, the figural representations are minimised and the floral designs predominate.

The Jaina temple at Bhadrashwar is a full-fledged Jaina temple consisting of a sanctum, a *gūḍhamandapa*, a *mukhamandapa*, a *raṅgamandapa*, a *nālāmandapa*, and a range of forty-eight *devakulikās* surrounding the whole complex. The *pīṭha* of its *śṛyāṅga* sanctum (Fig. 83) is a developed one, as it displays three *bhūttas* and all those mouldings we find in the Neminātha temple at Kumbhariā, only that here the *grāsapattī* is underlined with carved leaves and the *narathara* is replaced by a *ratnapattikā*. The *vedibandha* shows six popular mouldings which resemble those seen in the Jaina temple at Sejampur. The *śikhara* (Fig. 84) reveals all the subsidiary turrets indicative of this phase. There is nothing remarkable in the *gūḍhamandapa*. The *mukhamandapa* consists of only three bays. Its pillars are ornate and belong to the octagonal type, they bear a goose-band which is very common in the temples of this phase. The *raṅgamandapa*, which has been very attractive in the earlier temples, is of little interest. The *devakulikās* are more evolved, as they have ornate walls and are crowned by *śikharas* (Fig. 82). A remarkable feature of the *devakulikās* is that in the back row they are approached from the court by three stairways and are screened, like many earlier temples, by a double arcade of pillars. Another thing worth noticing is that the *lalāṭa* of the doorframes depicts diamond rather than the Jina figure.

The Bāvanadhvaja Jinalaya at Sarotra is also an evolved Jaina temple. The arrangement of its

plan is much like the Vimalavasahī and the Lūnavasahī at Abu, but the construction of an ornate porch is its own characteristic. The wall (Fig. 87) of its *tryaṅga* sanctum and *gūḍhamandapa* carries all the ornate mouldings and a sculptured *janghā* which the developed temples of this phase possess. The pillars (Text Fig. 9 on page 172) of the *gūḍhamandapa* are very ornate. The *mukhamandapa* is divided into nine bays, its octagonal pillars are ornate and show two new decorative bands, one consisting of saw-tooth pattern and the other, that of *caitya*-arch, both being frequently represented on the pillars of the most developed temple, Lūnavasahī at Abu. The pillars of the *rangamandapa* are of the octagonal type and carry very little ornamentations. Fifty two in number the *devakulikās* (see Fig. 86), partly built of baked bricks and partly of white marble, show symmetry in having one arcade of pillars all around. The use of moulded bricks on the exterior wall is remarkable. Like those in the Jaina temple at Bhadrashwar, all the *devakulikās* here also are crowned by *śikhara*s. An interesting feature of the *devakulikās* is that they do not have the partition walls.

Little is known about the architecture of the Parvānātha temple at Ghumli.

The style of Jaina temples reached its maturity in the Lūnavasahī at Abu, which is the most splendid achievement of our period and a rare creation of human mind. The *tryaṅga* sanctum and the *dryaṅga gūḍhamandapa*, with a plain wall and a *phāṃsanā* roof, require no comment, but the lateral porches (Fig. 89) and the western door (Fig. 92) of the *gūḍhamandapa* are very interesting. The porches have an exquisitely carved *pīṭha*, they are enclosed by an ornate balustrade which is treated like a half-blown lotus flower, a feature not known earlier but, at the same time, present in the contemporary Dhabol gateway. Both these members are also extended into the *mukhamandapa* and are unparalleled in beauty. The highly ornamented *kaksāsana* pillars and pilasters show novelty in their form and ornamentation. Unlike the figural decorations in the earlier temples, the columns here predominantly show floral and geometrical patterns and are finished off like a diaper work. The ornaments of the shaft of these columns consist of miniature

shrine models, saw-tooth pattern, half-blown lotus flowers, flutings, *kīrttimukha*s spewing jewelled festoons, *ardhapadma*, leaves, *Mālādhara*s, and minor mouldings of *kumbha*, *kalāṣa* and *karnikā*. The *trifāḥa* western doorframe also resembles a diaper work, as its jambs are rounded off by vertical flutings. A peculiar feature of the door is that its lintel represents miniature *śikhara*s and balcony models. The moonstone is an ornate one, as the *ardhacandra* is incised with scallop pattern.

Divided into nine bays the *mukhamandapa* is second to none in the treatment of the pillars, pilasters, ceilings and the two *khattakas* (Fig. 91). The six *kaksāsana* pillars are as ornate as those found in the lateral porches of the *gūḍhamandapa*, but they cannot compete the four octagonal pillars in the central bay, as they are more elaborate in respect of the figure sculptures, specially eight female dancers occurring on the base of the shaft. An important feature of these as well as many other pillars in this temple is that their angles are deeply chamfered, so that they look almost circular. The three-faceted pilasters bear very little ornamentation, but their facets are so chamfered as to give a diagonal effect. The two *khattakas* are most gorgeous and appear as if moulded out of wax. The nine ceilings depicting *nābhicchanda*, *mandāraka* (Fig. 94) and *sabhāmārga* elements, or the composite forms of the *sabhāmandāraka*, *sabhāpadmamandāraka* and *padmanandāraka* (Fig. 97), are matchless in beauty. There are two types of the *nābhicchanda* ceiling. In one variety the *lāmās* are bigger in size, resemble the serrated diamonds, and are arranged in diagonal order (Fig. 90). Similar disposition of the *lāmās* with sufficient depth may be seen in the Mahāvīra temple at Kumbhariya (Fig. 29) and the Vimalavasahī at Abu (Fig. 9), but here the depth has been minimised in order to dispose the *lāmās* almost in a *śamātala* plane, which is so characteristic of the *nābhicchanda* ceiling in this temple. In the other variety smaller *lāmās* are arranged in a grid, and being projected and depressed alternately they produce a rhythmic effect of light and shade. The arrangement of *lāmās* in a grid is also noticed in the corridor ceilings of the Vimalavasahī at Abu, but being disposed in one plane they cannot match these ceilings. In the domical ceilings belonging to the *sabhāmārga*, sa-

bhāmandāraka and *sabhāpadmamandāraka* varieties the floral and vegetal designs predominate. The lotus petal-and-bud pattern, which frequently occurs in both the cyma recta and cyma reverse forms (Fig. 100), is most tastefully represented. Indeed, the petals are so minutely carved that their veins are also visible. Besides, they are stencilled and show sufficient depth cast by deep shadows between the petals and stalks. The buds issuing from stalks are now blossomed. The flower buds in the centre of the *kolas* and the *lūmās* are also blossomed. The ribs of *kolas* and *gajatālus* are treated like lotus stem. The *campaka* flowers are also used in the ornamentation of the ceilings. The lotuses in the *ardhapadma* pattern are also shown with stalks. The *padmamandāraka* ceiling reveals two unusual features, viz the *lūmās* are large in number, and the *padmatilā* in some cases is a square one.

Compared to the squar nave of the Vimalavasahī at this place, the same in the present temple is elevated by disposing taller pillars (Fig. 93), which are much like the *mukhamandapa* and the porch pillars. The platform on which the pillars stand shows, unlike the Vimalavasahī, representation of diamonds on the sides. Besides the cusp-tilaka type of *torana*-arches, it has two more varieties, namely the whorl type and the wave type. The architraves supporting the dome over the pillars is adorned with a strip of minute diamonds. Composed of ten heavily ornamented circular courses and an ornate *padmatilā* the domical ceiling (Figs 95-96) is a work of sculpture rather than architecture. The *kolas* consist of nine whorls which are maximum so far seen. The twenty-four projecting *lūmās* are most tastefully rendered. The iconography of the sixteen Vidyādhara (Fig. 98) supporting sixteen Vidyādevīs is most developed, as all of them are possessing six arms. All these sculptures are superb in execution and are given almost a metallic finish. The *padmatilā* is built on the principle of coradial regression and sees its apogee. Made of one solid block its petals are so thin and translucent that they immediately catch the eyes of the onlookers. The visitors also do not move on without uttering a word of appreciation. The convention of depicting multi-armed gods at the basal corners of the dome is

continued here in two corners, but the other two are occupied by *lūmās* which are very commonly represented in this temple.

In contrast to the highly ornate nave pillars, the pillars of the porticoes attached to the *raṅgamandapa* carry very little ornamentation, but there is no difference in the ornamentation of the *uccālakas*. The front side of the porticoes is shaded by a double-curved eave-cornice of unpretended beauty. Its intrados is decorated with lotus petal-and-bud device, which is so minutely carved that it resembles an ivory work. All the ceilings of the porticoes are tastefully carved, but they cannot compete those found in the *mukhamandapa*. However, some of the best *mandāraka* forms (Fig 99) are available here. Some of the *samatala* ceilings are wholly allotted to the *campaka* flowers. This apparently indicates the popularity of floral design in this temple. In the small domical ceilings also the circular *lambanas* make their appearance. Besides lotus petal-and-bud device, the *padma* course is also decorated with flamboyant pattern. In all these ceilings the floral designs such as lotus petal-and-bud, *ardhapadma*, lotus scrolls and *campaka* flowers no doubt predominate, but the figural forms consisting of geese and *kīrtimukhas* are not of secondary importance.

Forty-eight in number the *devakulikas*, near the lateral porches of the *gūḍhamandapa* are recessed back, so that there is found only one arcade of pillars (Text Fig 3 on page 79). This is quite a novel feature in the arrangement of the *devakulikas*. The pillars and pilasters carry very little ornamentations, but those near the main entrance are highly ornamental and resemble on aesthetic plane those found in the lateral porches of the *gūḍhamandapa*. The doorframes are simple and lack in variety. The ceilings are well carved. They show some new varieties in the *nābhicchanda* order. Besides the quatrefoil *lūmas* seen in grid in the *mukhamandapa* and the *raṅgamandapa* porticoes, here are found circular, six-foil and eight-foil *lūmās* of various sizes and arranged in different settings. The corridor possesses maximum ceilings of the *nābhicchanda* variety. So many varieties in the *nābhicchanda* order are found neither earlier nor later. The *padmaka* and *mandāraka* ceilings do not show any

novelty. The ceilings made by cutting off the corners are also seen, but unlike the plain earlier ones, these are very ornamental. The lotus scrolls serve here not merely as a decorative motif, but the ceiling in *Devakulikā* 14A is wholly allotted to this ornament. One of the handsomest ceilings of the *padmamandāraka* variety is also seen in the corridor in *Devakulikā* 46B. The balcony models, wherever present, are very ornate. Among the ornamentations the floral, vegetal and geometrical patterns predominate. The *kolas* are seen in various complicated settings such as stepped diamonds, triangles with indented points, quadrate type of Crosses, etc. Some ceilings show rectangular plaques in grid. This type of ceilings is found in this temple only.

In the narratives occurring on the ceilings of the corridor and the porticoes of the *raṅgamaṇḍapa*, the *pañcakalyāṇakas* go out of vogue, instead, the auspicious events such as Renunciation of Nemi-nātha (Fig. 102), Samavasarana scene, Birth of Kṛṣṇa (Fig. 101), Kṛṣṇa in Gokula, etc., are given importance. In the scenes the accessory figures are quite large in number and look tiny. This makes the scenes not only complicated but also unpleasant. In no case the legend is engraved. In the arrangement of the narratives also some change is noticed. Earlier they have been arranged in concentric circular bands or rectangular panel borders disposed one within the other, but here they are often shown in parallel rectangular panels. Although the continuity of the panels are broken off, they are convenient to look at.

The tradition of making large-sized images of goddesses as seen in the corridor ceilings of the Vimalavasahī at Abu is continued, but here they have only two, four, six or eight arms (Fig. 104). This is the last Jaina temple to depict multi-armed images. In sculptural quality, however, they show some advancement, for the sculptures are given almost a metallic finish. Sometimes the images are provided with landscape, a feature not found earlier.

The *hastīśālā* is carefully worked out. The grilles of the screen wall are of the finest variety (Fig. 105). The elephants (Fig. 103) are most powerful and heavily loaded with ornaments. They are well modelled and bear a lustrous

polish. The *hastīśālā* possesses the largest number of portrait sculptures.

The Vastupālavihāra at Gīrnar is also a magnificent temple of this period. While the Lūnavasahī was built by Tejapāla, this temple was erected by his elder brother Vastupāla. It is a triple shrine with well-arranged plan, but the architects, as has rightly been pointed out by Percy Brown,⁹ have failed to produce an appearance of height, so that the general effect of the elevation is low and flattened (Figs 53 and 109). However, the wall and *śikhara* of the eastern shrine are well proportioned and have no little architectural merit. The three shrines have an ornate exterior and interior, all now covered with lime. But wherever they are exposed, they show features of the developed and ornate temples. This can be very clearly observed in the diamond-band of the *pīṭha*, in the ornamented *kumbha* and *kalāśa* of the *vedībādhā*, in the balustraded wall of the *bhadra*-niches, in the triple *varandikā* of the *mandorā*, in the subsidiary turrets and the accentuation of the *śikhara*, in the schematised lotus medallions of the ceilings, and in the *hamsaśakha* and the corniced lintel of the *catuśśākha* doorframe, with this exception that the pillars and the balustraded walls are tantalizingly plain.

The remaining three temples mark a decline in the Jaina temple-architecture. This was due most probably to the fact that after Bhīma II the power and prestige of the country only declined, and at last it passed into the hands of the Muslims. The country was now constantly engaged in war with different powers, and consequently its economic resources were utilised in the defence of the country rather than in the philanthropic activity. The royal patronage to Jainism was also lost. Under these circumstances naturally there were erected small and simple temples. This is clearly reflected from the following features of these temples:

1. They are devoid of *devakulikās*.
2. The pillars are simple and plain.
3. The *cāstya*-arches forming the lattice ornament of the *śikhara* become very minute and complicated.

4. The ceilings lack in varieties and ornamentations. The ribs of the *gajātālū* are shorter and widely spaced.
5. The sculptures become slender and lifeless.

The Sambhavanātha temple at Kumbharia is a small temple comprising only a sanctum, a *gūḍhamandapa* and a *rangamandapa*, the whole being surrounded by a *prākāra*. Although it has some features in common with the Lūnavasahī at Abu, its simple plan and elevation, and the little ornamentation noticed here and there mark a definite decline in the style of the temple-architecture. Its *tryanga* sanctum and *deyanga gūḍhamandapa* have a simple and plain wall, and lack even the *konikās* between the *angas* and the *bharanī* above the *janghā* (Fig. 111), which are so conspicuous in the earlier temples. The *śikhara* (Fig. 110) of the sanctum carrying two rows of *śrṅgas* and *urahśrṅgas* and minor turrets like *pratyaṅgas*, *tilakas* and balcony models is perfect, but the minute and complicated *cāitya* arches forming its lattice ornament look quite unpleasant. All the pillars are simple and belong to the octagonal type, and the ceilings are domical and plain. However, the *triśākha* (Fig. 112) northern doorframe of the *gūḍhamandapa* and the pilasters flanking it and those in the lateral porches are tastefully carved and are by no means inferior to those seen in the earlier temples. The temple is also characterised by two individual features: (1) the inner wall of the *gūḍhamandapa* contains many small sculptured niches, (2) the *rangamandapa* shares its *pīṭha* with the sanctum and *gūḍhamandapa* and hence rests on the same floor level as do the other compartments, although it is usually disposed on a lower floor level.

The Jaina temple at Miani (Fig. 113) shows further decline in the style and is erected in a very haphazard manner. The *tryanga* sanctum and *gūḍhamandapa* here too do not have the *konikās*, and their *angas* display only slight projections. The *pīṭha* is very low and contains torus instead of the usual *karnikā*. The *mandovara* is quite plain, its *bhadra*-niches are small and are crowned by very short *udgamas*. The *śikhara* is squat and heavy. The *rathikās* at the base of the *śikhara* are flanked by small niches instead of the usual balcony models.

The *rathikās* as well as the flanking niches contain diamonds rather than the images of goddesses. The *cāitya* arches forming the lattice ornament of the *śikhara* are carved in very shallow relief. The doorframe of the sanctum is no doubt ornate, but the *stambhaśākha* being treated as pillar-shaft looks unpleasant (Fig. 115). The sculptures of the jambs are also very ugly. The *triśākha* doorframe of the *gūḍhamandapa* (Fig. 114) is more ornate than that noticed in the sanctum but depicts Sarvānubhūti and Ambikā in the reverse order on the doorsill. The doorframe carries a band of bead-and-real motif, which is a rare representation in the Jaina temples of Gujarat. The domical ceiling (Fig. 116) of the *gūḍhamandapa* is undoubtedly perfect and well-carved, but the ribs of the *gajātālū* being shorter and widely spaced are not good looking. The architraves supporting the dome show saw-tooth pattern, which is a popular motif of this period. The *mukhamandapa* and the *rangamandapa*, which have always been the hub of the main artistic activity, possess plain square pillars and ceilings and are unattractive. The *mukhamandapa* has only three bays, and the *khattakas*, which are an essential part of this *manḍapa*, are conspicuous by their absence.

The Mahāvira temple at Kanthkot is the last Jaina temple of the present survey. It consists of only three compartments, viz. sanctum, *gūḍhamandapa* and *rangamandapa*. Unlike the two preceding temples of this phase, the *tryanga* sanctum (Figs. 117-18) and *gūḍhamandapa* of this temple carry all the essential elements of plan and elevation which a developed and ornate Jaina temple possesses. Its ceilings (Fig. 119) and *saptāśākha* doorframe too are elaborately carved. But the five features enumerated above only let the style go far off. In addition to these, there are some other features which are also indicative of the same fact. The first and foremost among these is that the *kalāśa* of the *vedibandha* is over-burdened with beaded garland-and-rosette design. This becomes a dominant feature of this member in the temples of the subsequent centuries. Secondly, the *varandikā* consists of only two members. Thirdly, the shaft of the pillars, which are all of the plain square type, lacks even the sixteen-sided section.

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CONCLUSION

In the foregoing pages I have made as far as I can a detailed survey of the Jaina temples of Western India and traced their evolution. Here I intend to say something by way of sequel

All the Jaina temples of our region during the period under review were built in the Solanki period. During this period Gujarat became a strong political unit of Western India and acquired the maximum size. Economically, the country was rich and the merchant Jaina community largely contributed to its economic growth. The Jainas also were very influential both at the court and in the public. A great many people were Jaina. The Śvetāmbara Jainism had acquired the status of state religion. It also found keen royal patrons in the Solankis. The influence of Digambara Jainism was negligible in this part of the country, as all the Jaina temples built during the period belong to the Śvetāmbara sect. Under these circumstances, therefore, there were erected numerous and magnificent Śvetāmbara temples, all belonging to a cognate and concerted style, differing only in matter of details. Some of these such as those standing at Abu are so splendid that they are counted among the wonders of the architectural and sculptural fields.

Fergusson has discussed the Jaina edifices under such heading as the "Jaina Architecture"¹ But this type of sectarian nomenclature is not correct. Stylistically, the Jaina temples of Gujarat show a regional development of the Northern Indian temple architecture. From the present survey it is fairly clear that the plan and elevation and the decorative scheme of the main complex of the Jaina temples, viz. sanctum and closed hall, are not different from the contemporary Brāhmanical temples of the same region, which are also a regional variation of the same development. It is only the *mukhamandapa* and the surrounding *devakulikās* that distinguish the Jaina temples from the Brāhmanical temples. Although these compartments are exclusively found in the Jaina temples, they do not change the style of the architecture but rather

fulfil the Jaina needs. The importance of the *mukhamandapa* lies in that the architect has given due respect to at least two other Tirthankaras whose images have been installed in the two *khattakas*, especially built for this very purpose. This open and highly ornamented *mandapa*, located in front of the *gūḍhamandapa* whence the gloomy interior part of the temple starts, has attracted much attention of the artists. Indeed, most of the beautiful pillars and ceilings are put up here. Similarly, with the construction of *devakulikās*, the images of many other Tirthankaras also have been installed in one and the same temple. Besides, being confronted with a cloistered corridor the *devakulikās* provide a covered ambulatory round the temple. By this scheme the architect not only fulfilled a religious need but also found ample space for carving. Indeed, it is the corridor which displays the maximum varieties of ceilings in the temples at Abu.

Architecturally, the Jaina temples of Gujarat are weak in construction. Consequently, they are generally shorn of their *śikhharas*, and their pillared *mandapas* have collapsed. This is because the various compartments are not as compact and integrated as those found in the temples of Khajuraho in Central India. Another reason of their being weak is that the Sūtradhāra of the period was more a sculptor than an architect. Besides, the *mandapas* are roofed by large-sized domes which are too heavy to be borne by the walls and pillars.

It is said that the Jainas have fancy for white marble. This may be true in case of the Jina images installed in the temples. But in the construction of temples what building material was locally or easily available had been used. This is why the temples near about Candrāvati only are made of white marble, for this material is found in plenty in the mines at Candrāvati, Ārāsana, etc.

The images of the Jaina temples are very rich for iconographic study, but they greatly lack in sculptural quality. The decline in execution is

the result of the angular modelling from which the sculptures of Western India have suffered more than those in other parts of the country. It appears that after the Classical flavour had gone, the "medieval" trend dominated the scene. In such an environment the artist found little scope to delineate his genius, rather he just executed them as an object of worship or an embellishment of the temple. This is clearly reflected in the portrait sculptures of the Jaina temples at Abu. Although the portrait sculptures are very ugly in appearance, they provide us valuable information about the dress and ornaments worn by the people of those days.

The Jaina temples show a great many varieties in the pillars and ceilings. In fact, it were the ceilings for which the Jaina temples of Gujarat are justly famous. Such ornate and beautiful ceilings were built neither earlier nor later, not only in Gujarat but also in the other parts of the country. The domical ceilings of the *gūḍhamandapa* and the *rangamandapa*, particularly the one located in the latter compartment, are splendid. At the very first sight it amazes the onlooker and fixes his eyes in admiration. So far as the *nābhicchanda*, *mandaraka*, *padmaka* and *sabhāmārga*, or their mixed varieties, are concerned, the Jaina temples show as many varieties of these ceilings as to be hardly noticed in the Brāhmanical temples of Gujarat or in any other temples of the country. While speaking of ceilings, it is necessary to make mention of the *samatala* (flat) ceilings. These are relieved with various narratives selected from Jaina mythology. At some places they bear representation of the vegetal world, while at the other they depict figures in boxes. These ceilings are exclusively found in the Jaina temples of Kumbharia and Abu and are a lithic version of the Jaina paintings of Western India. Indeed, the artist appears to have taken special interest

in their delineation and spared no pains in making them handsome and intelligible. Like the ceilings the pillars also are varied and ornate and have considerably enhanced the beauty of the interior. Reference may be made here about the square pillars disposed in the *rangamandapa* and the *mukhamandapa* of the temples at Kumbharia and Abu. From the wealth of carvings, however, one must not suppose that all this work is overought, "but it is rather one of those cases where exuberance is beauty"²

Compared to those in Northern Gujarat, the Jaina temples in other parts of the region are less ornate. It appears that the guilds working in this area, that is the region around Candravati, which was the capital city of the Paramāras, were more competent in building activity. Another possible cause of their being ornate may be the building material, namely white marble, which is more tractable for chiselling and which has been abundantly used in the temples of this region.

The Jaina temples of Gujarat largely contribute to the temple architecture of Western India in particular and Indian temple architecture in general. Of course, the study of the Indian temple architecture would be incomplete without referring to the Jaina temples of Gujarat. These Jaina temples glorify not only Gujarat but the country as a whole with such wonderful temples as those standing at Abu, Kumbharia, Taranga, Girnar, etc., and bespeak of the grandeur of the Jainas and Jainism.

References

1. Fergusson, J., *History of Indian and Eastern Architecture*, vol. II, Book V
2. Coomarswamy, A. K., *History of Indian and Indonesian Art*, reprint, New York, 1965, p. 112

GLOSSARY

- abhaya mudrā* . A hand-pose granting fearlessness, with hand raised, palm forward, and fingers upward
- Ācārya* A religious preceptor
- adhṛṣṭhāna* The basement of the sanctum or *mandapa*
- akṣamāla* A rosary
- āmalaka* A crowning member of the spire consisting of a cogged disc
- āmralumbī* The bunch of mango tree
- aṅga* A buttress
- aṅga-śikhara* The subsidiary *śikhara*.
- aṅgalmudrā* A gesture of worship in which the palms join each other near the chest
- ankuśa* A goad
- antarabhitti* The inner wall
- antarāla* A vestibule
- antarapatra* A moulding consisting of recessed fillet
- Apsarā* A heavenly damsel
- Ārādhaka* A worshipper
- ardhacandra* A crescent-shaped motif in the moonstone
- ardhapadma* An ornamental motif consisting of half lotus flower, often set up in lunette bordered by beads
- āsanaṣṭṭha* A seat slab
- aṣṭamaṅgalaka* The eight auspicious Jaina symbols, viz *svastika* (swastika), *śrīvatsa* (a diamond like sign), *nandiyāvarta* (a variant of swastika), *vardhamānaka* (powder flask), *bhadrāsana* (throne), *kalasa* (a full-vase), *darpana* (mirror), and *matsya* (fish)
- Aastāpada* A mountain where Adinātha is said to have attained his *Nirvāṇa* and where his son Bharata erected a temple with the images of 24 Jinas In art it is represented as a four-faced solid structure, it is square on plan, rises in four or five tiers of diminishing width, and is surmounted by a quadruple of Jina
- Aṣṭāpadaprāsāda* A four-faced shrine containing an Aṣṭāpada
- Asura* A demon
- ati-bhanga* A multi-flexed body
- āyāgapatṭha* A decorative stone slab.
- bāhyaśākhā* The outermost moulding of a doorframe
- bakula* *Mimusops elengi*
- bakulamāla* A string of *bakula* flowers, often used in the decoration of a moulding of the doorframe
- balānaka* A hall at the entrance of the temple.
- Bāvanadhvaja Jinālaya* A Jaina temple surrounded by a row of 52 *devakulikās* adorned with 52 flagstaves.
- bhadra* The central buttress or projection of a temple wall
- bhadrāsana* A throne
- bharani* . A pillar-capital consisting of an arris and a cyma recta, also used as a moulding of the wall above the *udgama*, but here it is clasped by drooping foliage
- bhavāntara* The previous life scenes of a Tīrthankara.
- bhṛṣṭha* A plinth, the lowermost moulding of the *piṣṭha*

bhagamandapa : The refectory hall in Orissan temples.

bhāmi-āmalaka A small *āmalaka*-shaped member placed at regular intervals on the corners of the *śikhara*, demarcating the several *bhāmis* (storeys)

bhāmisparśamudrā A hand-pose touching the earth

bījapūraka : A citron

caitya A sanctuary.

caitya-arch An arched ornamental motif with cavity in the centre, sometimes filled with diamonds

caitya-gavākṣa . Same as *caitya* arch

cakra : A disc

campaka *Michelia champaca*

candratilā A moonstone in front of the doorway, resembling a festoon

candrikā . An inverted flat bowl

caturanga A wall surface endowed with four *angas* (projections), viz. *bhadra*, *nandikā*, *pratiratha* and *karṇa*.

caturmukha A four-faced temple.

caturvidhasaṃgha . The four-fold division of the Jaina *saṃgha* (congregation) consisting of monk, nun, layman and laywoman.

Caturvīṃśati Jinālaya A Jaina temple surrounded by a row of 24 *devakulikās*

catuṣśākhā . A doorframe consisting of four mouldings

Caumukha . A four-faced image or shrine

cauri . A fly-whisk

chacokī : An open hall (*mukhamandapa*) containing six bays.

chādyakī . A minor inverted cyma recta.

chajjikā : Same as *chādyakī*

chatra A parasol.

cippikā A minor inverted cyma recta

colapaṭṭa A garment worn by the Śvetāmbara Jaina monks

colī , A bodice

cousī . A decorative panel containing images of 24 Jinās

ḍamarū A small double-headed drum

daṇḍa A staff, a long stick carried by Jaina monks while walking.

darpaṇa A mirror.

Dasyu A demon.

devakulikās A row of shrine cells around the Jaina temple

dhatūrā *Datura alba*.

dhotī The lower garment consisting of a piece of cloth wrapped round the legs.

dhvaja A staff.

dhvajādhara . The *dhvaja*-bearer

dhvajapātākā . A flag-staff.

dvi-bhāṅga : A posture in which the body is flexed twice

dhyānamudrā A gesture of meditation in which the hands are held in the lap, one above the other, with the palms turned upward.

Dik-Kumārī : A maiden of the quarter.

dīkṣāla A regent of either of the eight directions.

Dvārapāla A door guardian.

dvichādyā . A two-tiered awning like hood member.

dvīśākhā : A doorframe consisting of two mouldings.

dvyaṅga : A wall surface endowed with two *aṅgas* (projections), viz. *bhadra* and *karṇa*.

- gagāra* An ornamental motif on either end of the *ardhacandra* of the moonstone.
- gaṇamunda* The fore part of an elephant; the elephant trunk
- gayatālu* . Literally, elephant's palate, in architecture, a coffered course in a ceiling decorated with rafters.
- gayathara* A moulding of the *pīṭha* decorated with figures of elephants
- gaṇa* . A grotesque, dwarfed figure.
- Ganadhara* The chief disciple of a Jina
- Gandharva* . A heavenly musician
- garbhagṛha* The sanctum sanctorum.
- ghantā* . Literally, a bell, in architecture, the member used in the decoration of the *samvaraṇā* roof, often consisting of an inverted bowl, an *āmalaka*, a *kalāṣa* and a *bhīṣaṇaka*
- ghaṭapallava* An ornamental motif consisting of a pot with overflowing foliage, often used as a capital of the doorjambs.
- grāsamukha* Same as *kīrtimukha*
- grāsapaṭṭī* A moulding of the *pīṭha* decorated with figures of *kīrtimukhas*
- grīvā* . Literally, neck, in architecture, the member, circular in section, intervening between the *skandha* and the *āmalaka* of the *śikhara*
- gūḍhamandapa* The closed hall in front of the sanctum
- hamsatākhā* A moulding of the doorframe decorated with figures of geese.
- hasisthālā* A hall containing the effigies of elephants carrying the figures of royal dignitaries, generally the temple-builder and his relatives
- indramandapa* Probably the *rangamandapa* where figures of Indra are portrayed dancing or otherwise
- jādyakumbha* A moulding of the *pīṭha* consisting of an inverted cyma recta
- jagamohana* The porch hall in front of the sanctum of the Orissan temples, covered with a pyramidal roof
- jagatī* A terrace or platform.
- janghā* Literally, thigh, in architecture, the wall proper between the *vedibandha* and the *varanḍikā*
- jaṭāmukuta* A headdress consisting of locks of hair
- jñānamudrā* A hand-pose in which the tips of the middle finger and the thumb are joined together and held near the heart, with palm of the hand turned towards the heart
- kakṣāsana* A sloping seat-back
- kalāṣa* . Literally, a pitcher, in architecture, it is applied to the torus moulding of the *vedibandha*
- kalpalatā* The wishing creeper.
- kalyāṇaka* . See *pañcakalyāṇaka*
- kamalodbhava* A composite ceiling consisting of *padmaka* and *mandāraka* elements
- kapāla* . A bowl made out of a human skull
- kapota* Literally, a pigeon, in architecture, a composite cornice moulding consisting of a cyma recta and an inverted cyma recta, often decorated with *caitya*-arches.
- karaṇḍamukuta* . A conical crown with bulging, horizontal sections, resembling a basket
- kārṇa* The corner buttress of a temple wall.
- karaṇadardarikā* A moulding of the ceiling consisting of cyma reverse with arris
- karaṇaratha* Same as *karna*
- karaṇikā* An arris
- kaṭisūtra* . An ornament consisting of a string or chain hanging between the legs.
- kaṭyavalambita* . A standing posture in which the hand is shown resting on the waist.
- kāyotsarga* A standing posture in which the body is held erect and the two hands hang at the sides,

kevalajñāna : Omniscience.

keyūra . An armlet

khattaka . A deep sculptured niche in the *mukhamandapa*

khura : The lowermost moulding of the *vedibandha* consisting of a plain horizontal band

kīcaka . An atlantes bracket figure

Kinnara/Kinnarī . A semi-divine being, half human and half bird

kīrtitamukuta . A tall, cylindrical crown

kīrttimukha . A leonine head with bulging eyes and flat nose

kīrtitorana . A free standing portal

kola . Literally, pig's tusk, in architecture, a cusped course in a ceiling decorated with rafters

konikā . A buttress half the size of *nandikā* and lying between the *karna* and *pratiratha*

kṣipta . A ceiling where the courses recede in

kṣiptokṣipta . A composite ceiling consisting of *kṣipta* and *utkṣipta* elements

kucabandha . A breast-band

kukkuta . A cock.

kumbha . A pot moulding above the *khura* of the *vedibandha* having perpendicular sides and curved shoulder

kumuda . An astragal

kūta . A miniature shrine, square throughout

lakṣana . A distinctive mark

lalāta . The central projecting part of the *uttaraṅga*

lalātabimba . The tutelary image on the *uttaraṅga*

lalīāsana . A seated posture in which one leg is tucked on the seat, the other, with knee bent, resting on the ground

lambana . A circular pendant

lāñchana . A distinctive sign

latina . A type of *śikhara* lacking the subsidiary *śikharas*

lūmā . A decorative motif of the ceiling consisting of a pendant, or *kola* courses disposed, like a *nābhicchanda* ceiling, in diminishing concentric rings, in the latter form it looks like a depressed *lūmā*

makara . An alligator or crocodile

makara-praṇāla . A water spout projecting from the wall and shaped into a figure of *makara*

Mālādharma . An angelic being carrying garland

mañcika . A *kapota* type of moulding supporting the *jaghā*

mandapa . A hall

mandaraka . *Calotropis gigantea*, in architecture, a ceiling consisting of *padmaśilā*

maṇḍovara . The cubical portion of the temple wall

mātrkā . The Mother goddess

mātulunga . A citron

Meru . A mountain shown, one above the other, in storeys, each having a four-faced Jina image

mīnayugala . A pair of fish

mithuna . An amorous couple or scene

mukhamandapa . A colonnaded vestibule between the *gūḍhamandapa* and the *raṅgamandapa*, also called *trika* or *cokī-mandapa*

mukulī . A floral bud found in the centre of the *kolas* and the *lūmās*, and at the tip of the *padma-keśara* and the *padmaśilā*

mūlaghaṭṭā . The main bell atop the *samvaraṇā* roof,

- mūlamanjari* The main *śikhara*.
mūlanāyaka The main deity in the sanctum.
mūlaprāsāda Sanctum
nābhicchanda Literally, concentric; in architecture, it is a *kṣipta* ceiling consisting of *kolās*
nābhimandāraka A composite ceiling consisting of *nābhicchanda* and *mandāraka* elements
Nāga A snake
Nāgapāśa A serpentine noose.
Nāgina A female serpent.
nālamandapa A hall built over the *jagati*-stairway leading to the temple from the front
nandikā A buttress half the size of the *pratiratha*, it intervenes between the *bhadra* and the *pratiratha*
nandīpada A taurine motif
Nandīśvaradvīpa A stone plaque with 52 miniature shrines arranged in four groups of thirteen each.
nandīvarta : A variant of swastika
narapaṭṭikā A flat moulding decorated with human figures
narathara Same as *narapaṭṭikā*
naṣṭaśṛṅga The corner section of a small *śikhara* whose edge (*kona*) and *āmalaka* alone are visible.
nāṭamandapa The dancing hall in Orissan temples
navacokī An open hall (*mukhamandapa*) containing nine bays
navaraṅga A *mandapa* with nine bays, characteristic of the Cālukyan temples and their derivatives.
navaratha A surface endowed with nine offsets as in a temple wall or pedestal
Nāyikā A damsel
nirandhāra-prāsāda The sanctum without an inner ambulatory
Nirvāna Liberation from all bondage
odhani A piece of cloth covering part of the lower garment, back, and head up to the fore head.
ogho Same as *rajoḥaraṇa*
padma Literally, lotus, in architecture, a cyma moulding, often decorated with lotus petals.
padmaka A ceiling where the *lūmas*, often eight in number, are prominently shown
padmakṣara The staminal tube inserted into the *lūmā* or *padmaśilā*
padmamandāraka A composite ceiling consisting of *padmaka* and *mandāraka* elements
padmanābha A composite ceiling consisting of *padmaka* and *nābhicchanda* elements
padmapatra The lotus scroll
padmāsana A seated posture with both legs crossed, feet resting on the thighs
padmaśilā The central lotus pendant of ceiling
pañcakalyāṇaka Five auspicious events in the life of a Jina, viz *Cyavana* (descent from heaven), *Janma* (birth), *Dikṣā* (initiation into monkhood), *Jñāna* (attainment of right knowledge), and *Mokṣa* (or *Nirvāna*-death)
pañcaratha A surface endowed with five offsets as in a temple wall or pedestal.
pañcaśākhā A doorframe consisting of five mouldings
paraśu A battle-axe.
parikara An ornamental frame of an image
pāśa A noose
patākā A flag or banner
patraśākhā A moulding of the doorframe decorated with scrolls
paṭṭikā A moulding consisting of a plain horizontal band
phamsanā The stepped pyramidal roof
pīpala *Ficus religiosa*

- pīṭha* · The basement; the member between the ground and the *vedībādhā*.
- prabhāmaṇḍala* · A halo
- prahāra* · The base of the *śikhara* comprising two or three mouldings
- prākāra* · An enclosure wall around the temple.
- praṇāla* · A gargoyle like spout to discharge water
- Pratasti* · An eulogy
- Pratīhāra* · A guardian
- pratiratha* : A buttress between the *bhadra* and the *karṇa*
- pratyālīdha* · A mode of standing sideways in which the left knee is thrown to the front and the leg retracted, while the right leg is diagonally stretched behind
- pratyāṅga* · A miniature *śikhara* half the size of the *uromañjarī*, it is a companion of the uppermost *uromañjarī*
- rājasenaka* · A deep fillet, generally decorated with diamond-and-double volute pattern, it is the lowermost moulding of a balustraded wall.
- raṣṭharaṇa* : A broom for removing dust particles, insects, etc., used by the Jaina monks and nuns
- rangamandapa* · An open hall in front of the *mukhamandapa* (rarely *gūḍhamandapa*), it is a hall for theatrical performances
- ratha* · A buttress
- rathikā* · A framed sculptured panel at the base of the *śikhara*
- rainapaṭṭikā* · A moulding of the wall decorated with diamonds.
- rekha* · The curvature of the *śikhara*
- rekhaḍeul* · The sanctum with curvilinear spire in Orissan temples
- rūpakantha* · A figural belt in the ceiling decorated with seated and niched figures of goddesses. It also carries bracket figures of Vidyādhara
- rūpapaṭṭikā* · A figural belt in the ceiling decorated with various sculptures
- rūpaśākhā* · A moulding of the doorframe adorned with human figures
- rūpastambha* · A shaft type moulding of the doorframe bearing figures of goddesses in niches
- sabhāmandāraka* · A composite ceiling consisting of *sabhāmārga* and *mandāraka* elements
- sabhāmārga* · A ceiling specially built in the *sabhāmandapa* (*rangamandapa*) consisting of such courses as *padma*, *karnādarikā*, *rūpakantha*, *kola*, *gaṇatālī*, etc
- sabhāpadmamandāraka* · A composite ceiling consisting of *sabhāmārga*, *padma* and *mandāraka* elements
- śākhā* · A moulding of the doorframe
- Śalabhañjikā* · A female bracket figure leaning upon boughs of tree
- śalīlāntara* · A vertical recess between the buttresses of the wall and *śikhara* to drain rain water.
- samakṣipta* · A composite ceiling consisting of *samātala* and *kṣipta* elements
- samātala* · A ceiling having plain or ornate flat surface
- samaukṣipta* · A composite ceiling consisting of *samātala* and *utkṣipta* elements
- Samavasaraṇa* : A congregation hall built by celestial beings, where gods, men and animals assemble to listen the discourse of a Tirthaṅkara. In art, a circular fortified structure surmounted by a quadruple of Jina
- saṁvaraṇa* · A bell-roof
- sāndhāra prāsāda* · The sanctum with an inner ambulatory
- śankha* · A conch
- śaṅkarā* · An image having a *parikara*
- saptaratha* · A surface endowed with seven *rathas* as in a temple wall or pedestal.
- saptakṣā* · A doorframe consisting of seven bands or mouldings
- śārdūla* · A mythical animal with leonine features,

śarṣapamukuta A snake canopy.

ṣaṣṭākhā A doorframe consisting of six mouldings.

śikhara The superstructure of the *mūlaprāsāda*

siṃhāsana : A throne.

simhavyāla . A *vyāla* with the head of a lion

skandha Literally, shoulder, in architecture, it denotes the top of the truncated *śikhara* on which rest its crowning members such as *grīvā*, *amalaka*, etc

Śrāvaka A layman

Śrāvikā . A laywoman.

śrīvatsa An auspicious sign, often decorating the chest of a Tirthankara.

śṛṅga : A miniature *śikhara*

stambhaśākhā A moulding of the doorframe in the form of a pilaster

śikhāpanā A crossed wooden book-stand used as a symbol for the teacher

śūcīmudrā A hand-pose in which the forefinger points downwards, the hand being held down and the fingers being bent inwards

śukanāsā . An antefix jutting out from the *śikhara* and placed just above the *antarāla*.

talavṛṇṇapaka A rectangular flat slab on either flank of the moonstone

tilaka . A miniature shrine containing an image of god or goddess

toraga . A portal

toraga-arch An ornamental arch thrown between two upright posts

tribhanga : A posture in which the body is flexed thrice.

triśa See *mukhamandapa*

triratha The surface of a temple wall or pedestal endowed with three *rathas*

triśākhā . A doorframe consisting of three mouldings

triśūla A trident

tri-tīrthī A panel with figures of three Jinas.

tryanga A wall surface endowed with three *angas*, viz *bhadra*, *pratiratha* and *karna*.

tunk A fortified enclosing wall containing Jaina shrines.

uccālaka . Attic.

udgama . A pediment decorated with *caitya*-arch enrichment, also used as a decorative motif

udumbara . A doorsill.

upāśraya . A monastery.

upsarga The life scenes of a Tirthankara before the attainment of Tirthankarahood.

urahśṛṅga . A half *śikhara* or *śṛṅga* leaning against the 'chest' (*uras*) of the main *śikhara*

urasutra An ornament consisting of a string or chain falling between the breasts

urpa A small, circular protuberance seen on the forehead of the Jina.

uromaṇjarī . Same as *urahśṛṅga*.

urujālaka . An ornament suspended in loops over the thighs

uṣṇīṣa : A headdress consisting of curls and having a cranial protuberance on the head.

utkṛipta A ceiling in which the various courses proceed forth so as to project out.

uttaranga . A door-lintel.

uttariya : A shawl-like garment worn across the upper part of the body.

vāhana . Literally, a mount, in art a distinctive sign or cognizance.

vaiṣyaṅgi : A long garland worn by divine figures.

vajra : A thunderbolt.

vayraghaṭṭā : A thunderbolt with bell.

varadākṣa . A boon-giving posture with rosary.

- varadamudrā* . A boon-giving posture, with hand lowered, palm forward and fingers pointing downwards
- varaṇḍikā* . An eave-cornice, the member between the *janḡhā* and the *śikhara*
- varahamānaka* . A powder flask.
- vasahī* or *vasatī* . A temple
- vedibandha* . Podium, the member between the *pīṭha* and the *janḡhā*, generally consisting of five mouldings, viz. *khura*, *kumbha*, *kalāśa*, *antarapatra* and *kapota*
- vedikā* . The blind balustrade
- Vidyādhara* . An angelic being, human in form and without wings
- viḡhāra* . A monastery.
- vimāna* . The sanctum in the Cālukyan temples
- vīṇā* . A lute
- vīṇāvādaka* . A lute-player
- vitāna* . A ceiling.
- vyākhyānamudrā* . A gesture in which the tips of the thumb and the forefinger touch each other so as to form a circle, the other fingers being kept open, the palm of the hand is raised up near the breast, facing front
- vyāla* . A mythical composite animal of leonine form
- yajñopavīta* . A sacred thread worn across the shoulder
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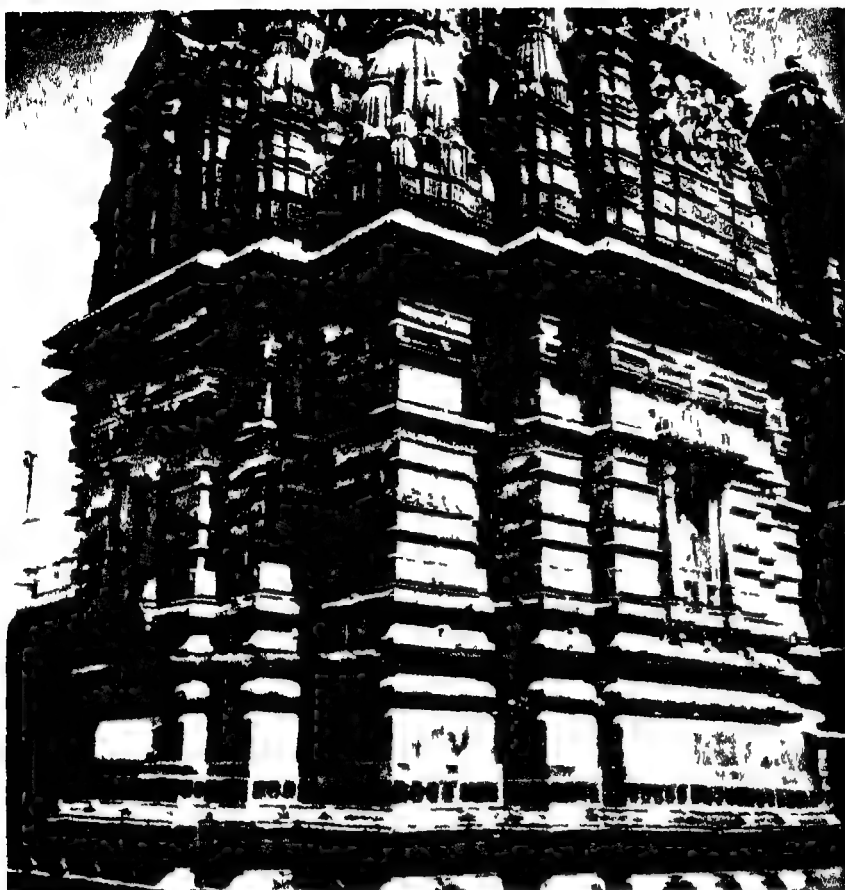
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ERRATA

P.	Col.	L.	Read	For	P.	Col.	L.	Read	For
5	II	12	Valabhī	Vallbhī	111	I	10	block	bracket
8	II	28	territory ¹⁸⁴	territory ¹⁸⁴	111	II	7	bell rooflet	rooflet
9	I	6	this, a	this a,	112	I	14	<i>lambana</i> The	<i>lambana</i> The
12	I	14	Muñjālavasa-	Muñjālav sa-				second shows di-	
12	I	20	Dholka ¹⁸¹	Dholka ¹⁸¹				amonds and	
12	I	23	remarkable	remakrble	113	II	3	beads The	
13	II	31	Kumārāpāla	kumārāpāla				pillars, i e two	pillars on
14	II	1	occu-	occu	114	II	11	central pillars on	
15	II	25	Arjuna	Ārjuna	114	II	29	holds	hold
22	I	17	Durgāpūjā	Durgāpūja	116	II	4	octagonal	octogonal
23	II	44	womb	womp	119	II	3	central	entral
25	I	42	1937	1959	124	II	19	Caturvimsatī	Caturvimsatī
30	I	6	275-84	275 84	126	II	6	<i>latāsana</i>	<i>latāsana</i>
34	II	31	temples	temples	127	I	2	continues	continued
34	II	40	tradition	trdition	127	I	2	<i>padmas</i> ,	<i>padma</i> ,
36	II	5	Mahāvīra	Mahāvīra	132	I	24	first	firsts
36	II	43	vicinity	vicinty	138	II	8	is	in
40	II	7	Mīanī	Mainī	140	II	28	exquisite	equisite
43	I	6	Saurāstra	Saurāshtra	143	I	8	follows a com-	follows com-
44	II	37	tem-	tem	148	I	30	follows a com-	follows com-
53	I	48	around	around,	148	I	30	<i>vedibandha</i> ,	<i>vedibandha</i>
55	I	13,46	<i>uccālaka</i> (correct also on pp 56, 87)	<i>ucchālaka</i>	148	I	33	<i>vedibandha</i>	<i>vedibandha</i>
					148	II	23	<i>bharanī</i>	<i>bharanī</i>
					152	II	9	<i>bakulamālās</i>	<i>bakulamālās</i>
					152	II	19	circular	circulas
					154	I	39	with	wi h
					154	II	39	double	doube
56	II	27	architraves	architraves	164	I	27	porch	parch
57	I	8	Kinnara (correct also on a few succeeding pages)	Kinnar	171	II	39	end	and
					174	II	9	across	cross
					176	I	11	<i>karna</i>	<i>karna</i>
57	I	9	<i>gayatālu</i>	<i>gayatālu</i>	179	II	45	lotus	letus
66	I	8	structure it is	structure is	185	I	44	form	from
66	I	28	lotus	creeper	185	II	9	temples	tamples
68	II	27	row of horse- riders	row horse- riders	188	II	37	<i>mukhamandapa</i>	<i>mukhamannapa</i>
69	I	25	flat	flal	189	I	18	Caturvimsatī	Caturvimsatī
69	I	40	rectangular slabs	rectangularslabs	189	II	11	images	image
70	II	28	its	it	191	I	3	<i>mukhamandapa</i>	<i>nukhamandapa</i>
70	II	42	<i>kṛttimukhas</i>	<i>kṛttimūkhas</i>	197	I	35	<i>śātrunājaya</i>	<i>śātrunājaya</i>
73	I	29	snake	sanke	197	II	43	other	othe
78	II	9	sanctum	anctum	202	I	18	<i>kṛttamukuta</i>	<i>kṛttamukuta</i>
91	I	10	depict	debiect	206	I	16	embellishment	embellishment
92	I	3	adorned	adored	208	I	11	their Yakṣas and Yakṣis	their Yakṣis
93	II	26	row of petals	row petals	209	II	39	exterior	exterios
95	I	26	<i>stambhaśākhā</i>	<i>stambhaśakhās</i>	215	II	24	Dhīmduānapura	Dhīmduānapura
96	II	13	stencilled	stenciled	216	II	19	its	is
97	I	18	<i>kola</i>	<i>kola</i> ,	219	I	35	<i>gayatālu</i> also are	<i>gayatālu</i> are
100	II	40	square	squars	221	I	21	temples	tamples
101	II	5	<i>kola</i>	<i>gayatālu</i>	223	I	11	arch	arches
102	II	14	<i>nābhicchanda</i>	<i>nābhicchand</i>	224	I	9	<i>śārdūlas</i> ,	<i>śārdūlas</i>
109	II	18	<i>gagāraka</i> ,	<i>gagāraka</i>	229	I	39	Dabhoi	Dhaboi
110	II	47	<i>bharanī</i>	<i>bharanī</i>	230	I	16	ceiling	eeiling
					230	I	19	squat	squar
					232	II	14	Gujarat.	Gujarat

PLATES



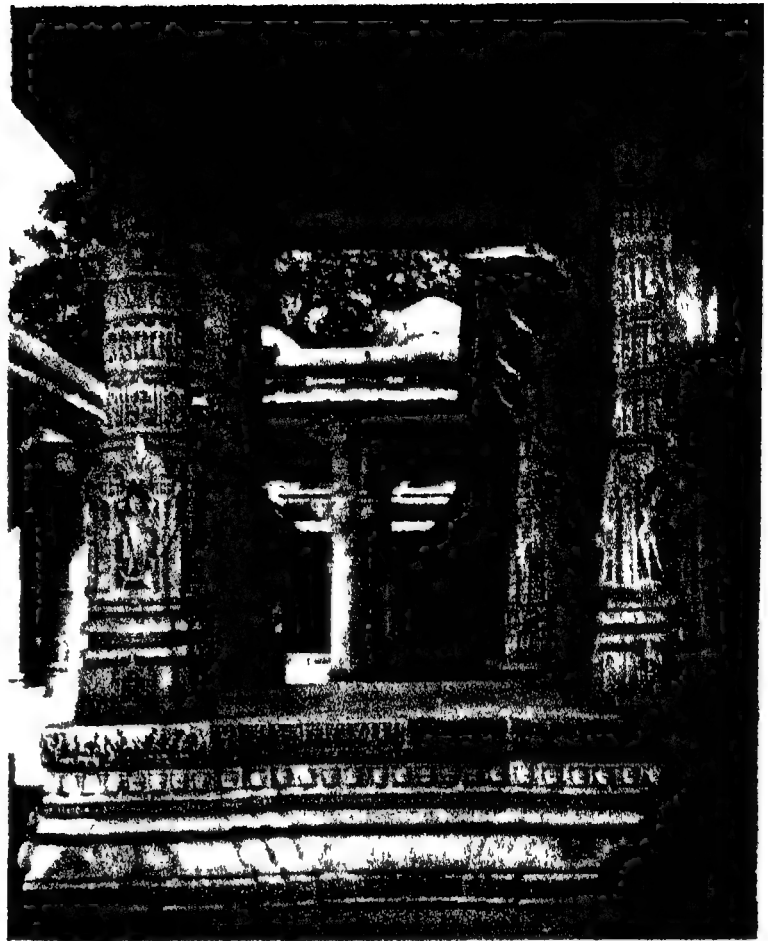
1 Vadnagar- Adinātha
temple, *mūlaprāsāda*
southwest facade



2. Than : Jaina
temple, view from
northwest



3. Vadnagar Ādinatha temple,
gūḥamaṇṇ lapa, lina



4 Abu Vimalavasahi, *gūḥamaṇṇ lapa*,
north porch from west



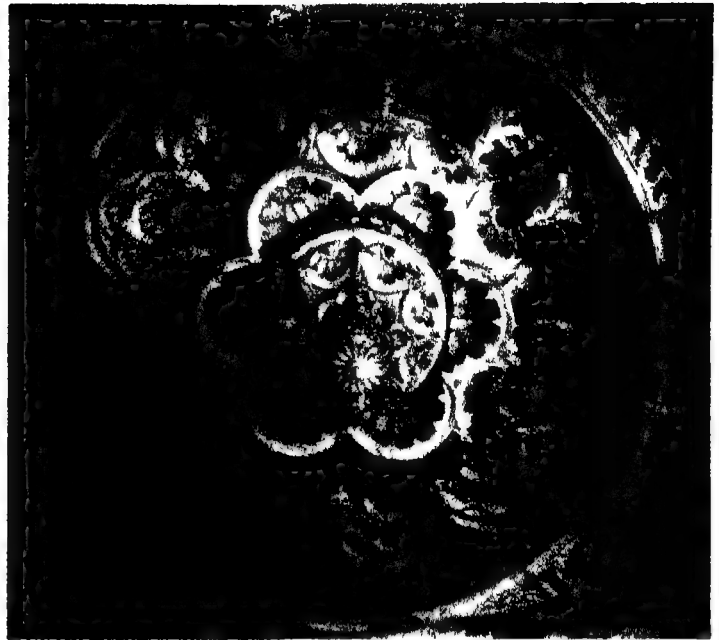
5 Abu Vimalavasahi,
gūḥamaṇṇ lapa, south
porch, doorframe



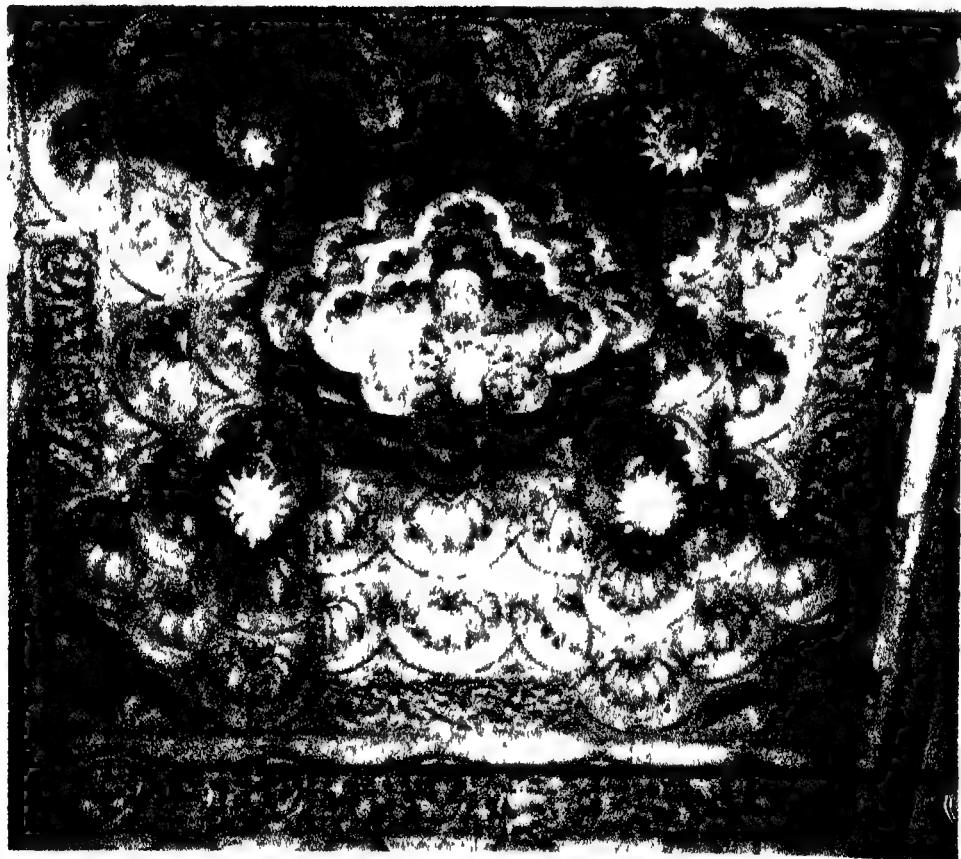
6. Abu : Vimalavasahi, *mukhamandapa*, north *khattaka* as seen from *rangamandapa*



7. Abu Vimalavasahi, *hastīśālā*, female *cauri*-bearer



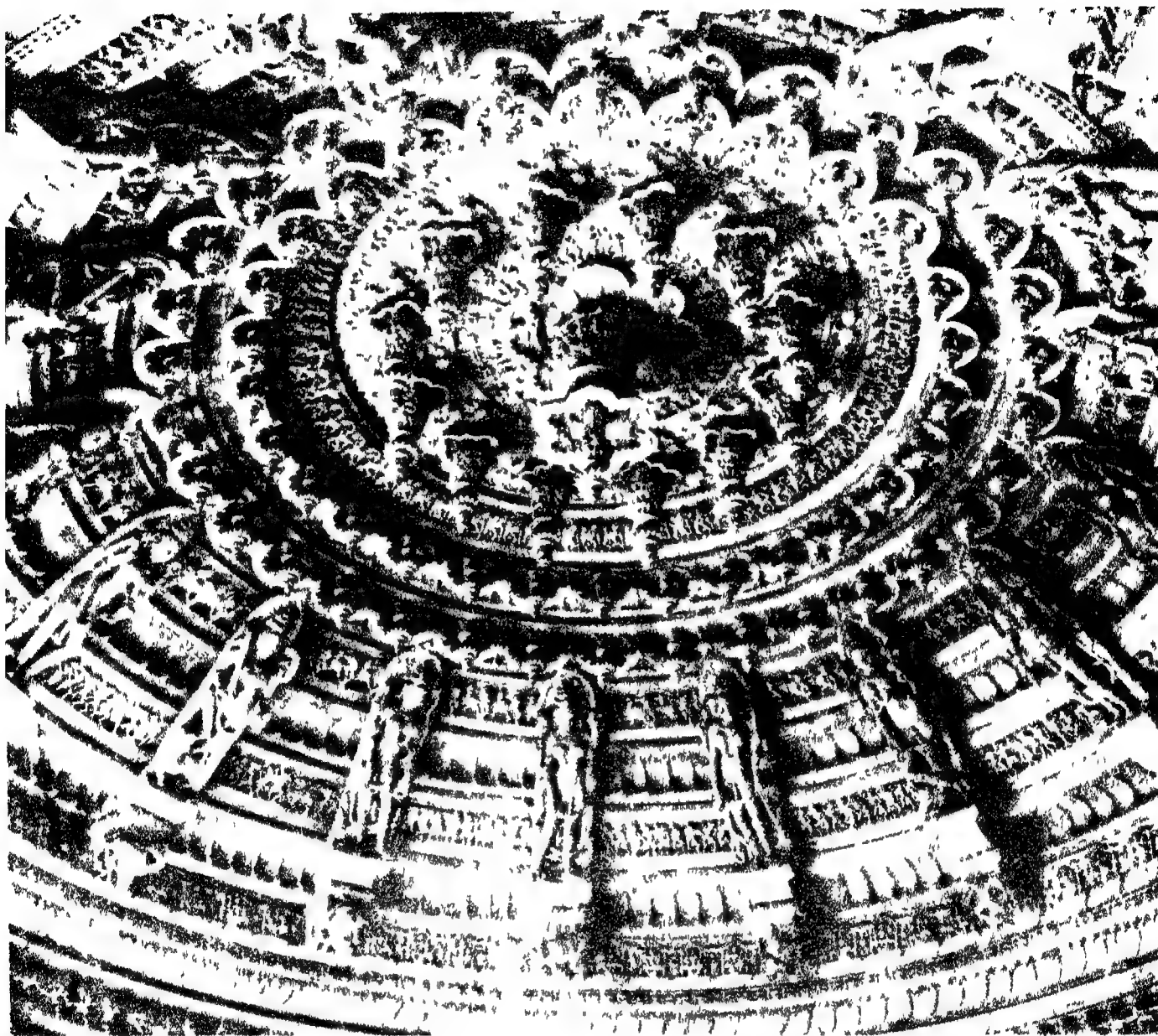
8. Abu : Vimalavasahi, *mukhamcandapa*, ceiling



9. Abu : Vimalavasahi, *mukhamcandapa*, *padmanābha* ceiling



10. Abu : Vimalavasi. mukhaman lapa. samatala ceiling showing kalasha

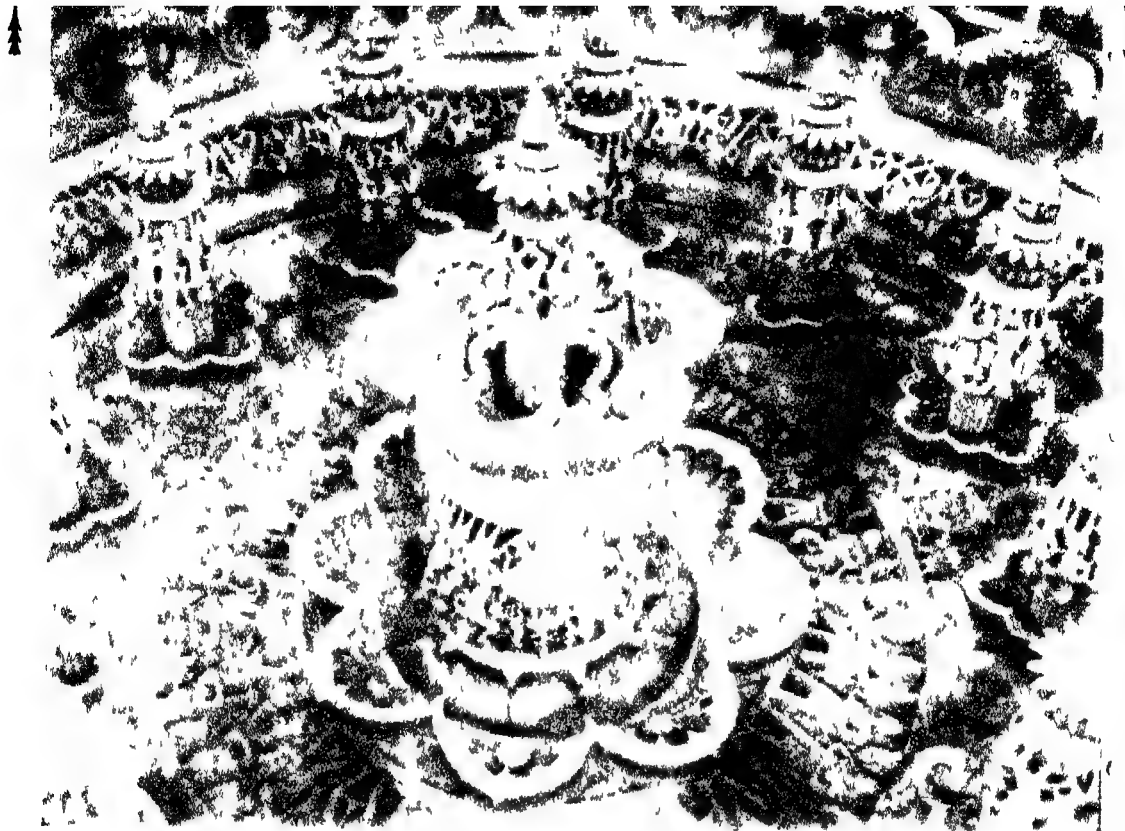


11 Abu Vimalavasah, *rangamplapa*, *sablapadmamandaraka* ceiling in central nave

12 Detail of Fig 11, *lāmās* and *padmasilā*

13 Detail of Fig 11, *Vidyadevi Prajapati* as bracket figure

14 Detail of Fig 11, *Ambikā* at basal corner



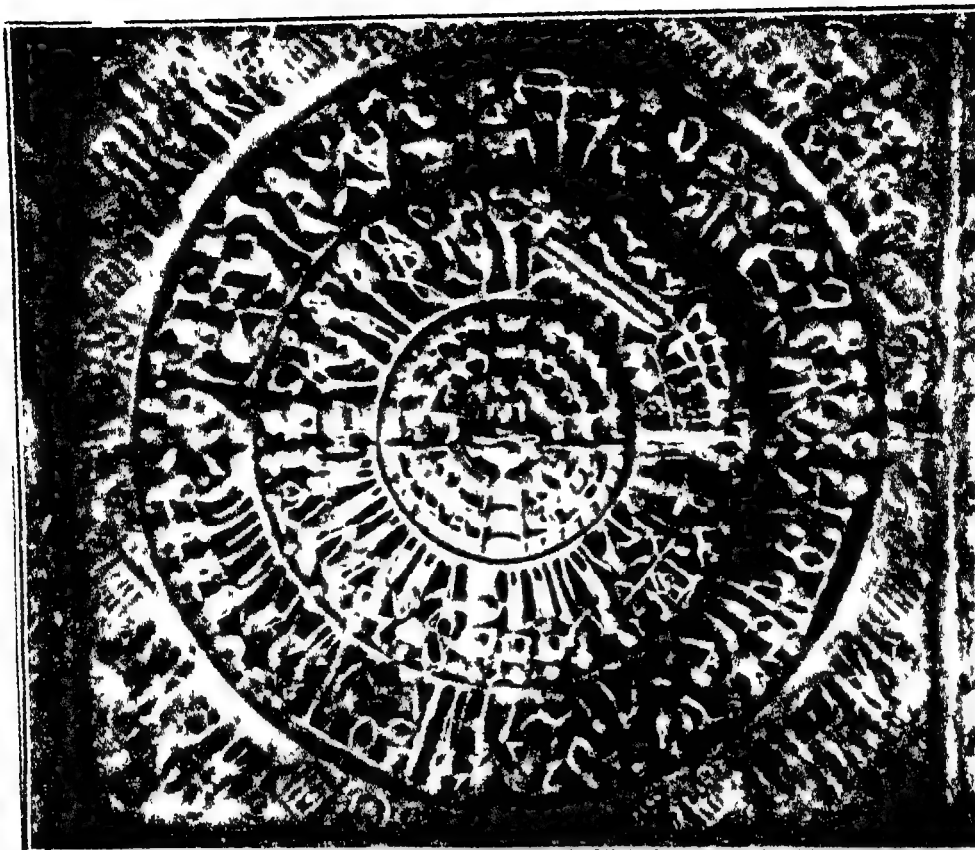
12



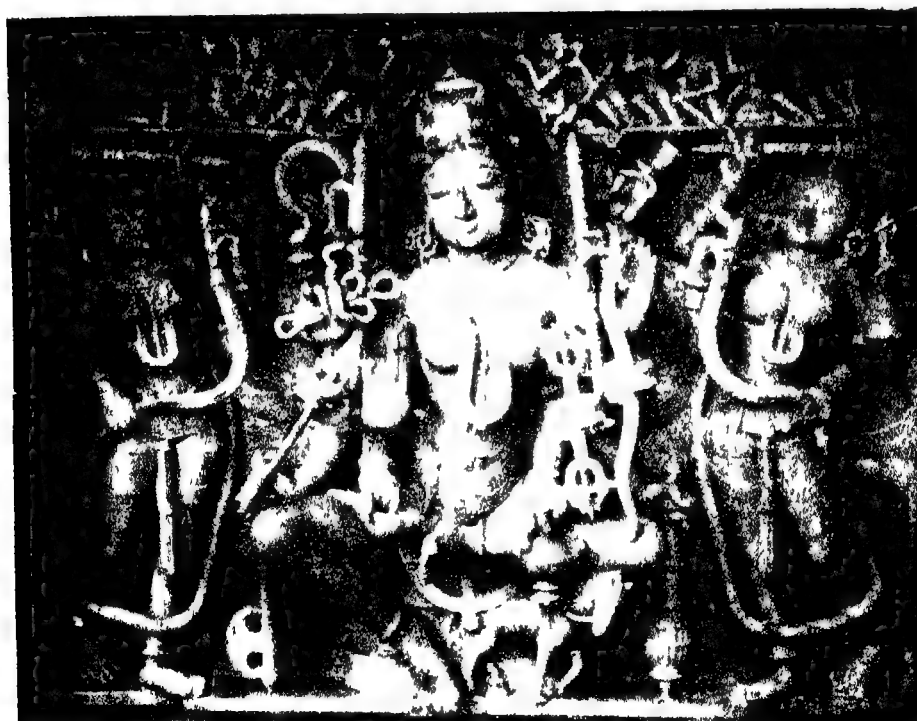
13



14



17. Abu Vimalavasahī, *devakulikā* 12, *samatala* ceiling (A) showing life scenes of Śāntinātha



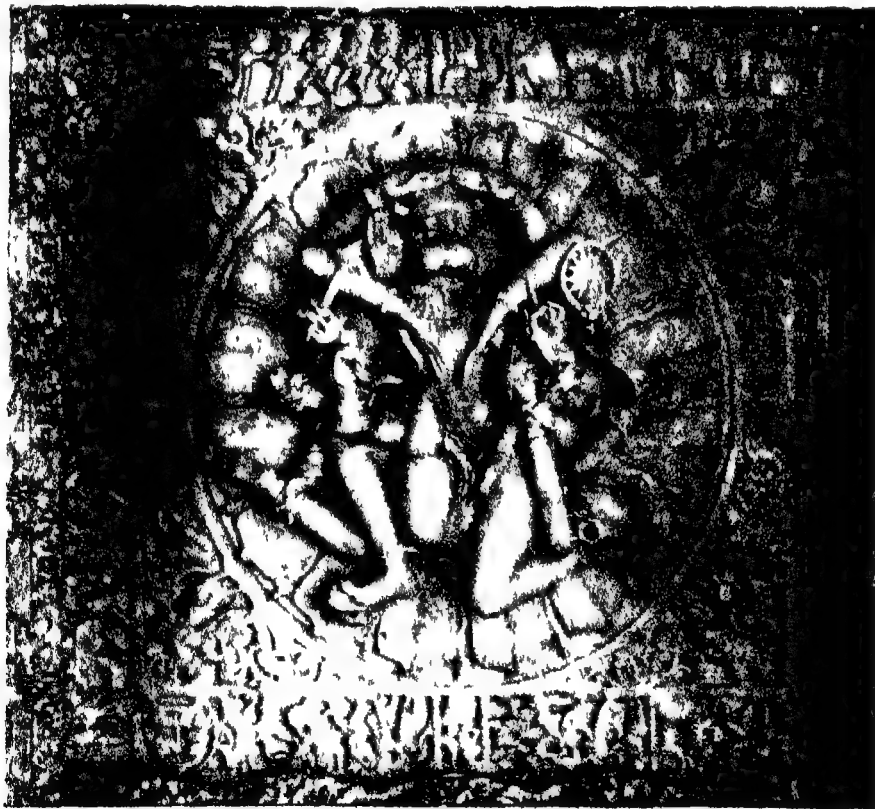
18. Abu Vimalavasahī, *devakulikā* 43, *samatala* ceiling (B) showing Vidyādevī Acchupī



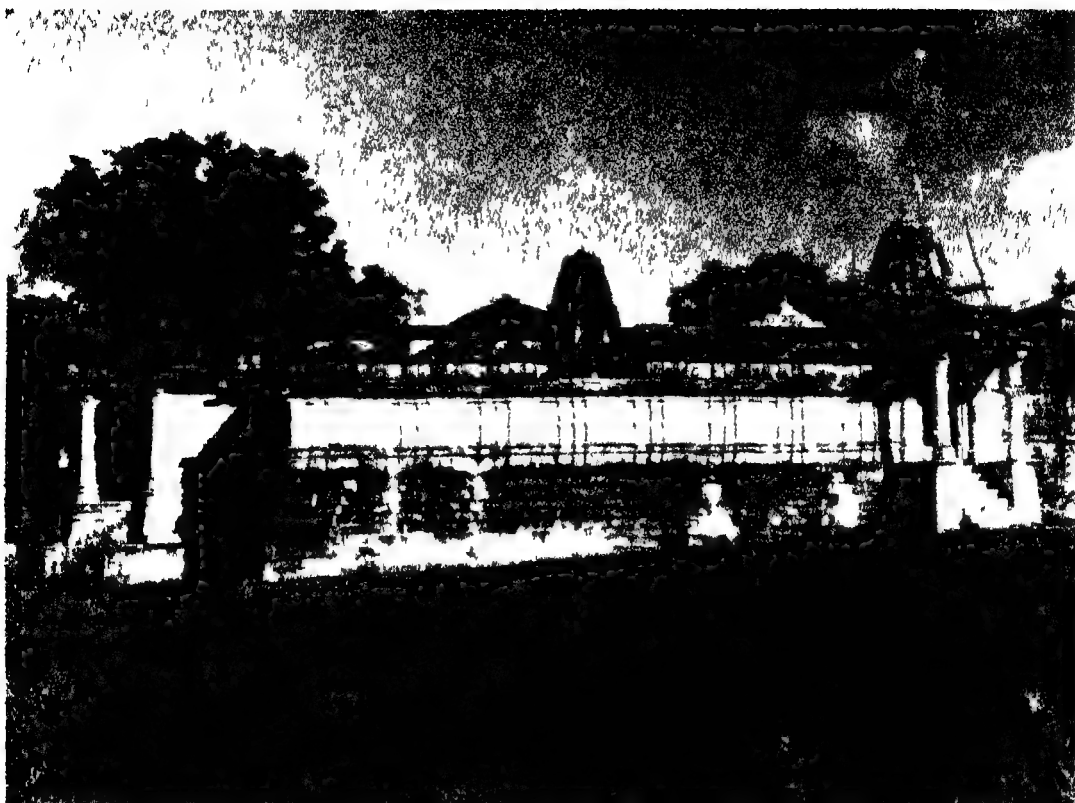
19 Abu Vimalavasahi, *devakulika* 39, *samatala* ceiling (B) showing Vidyadevi Vajrankuśi



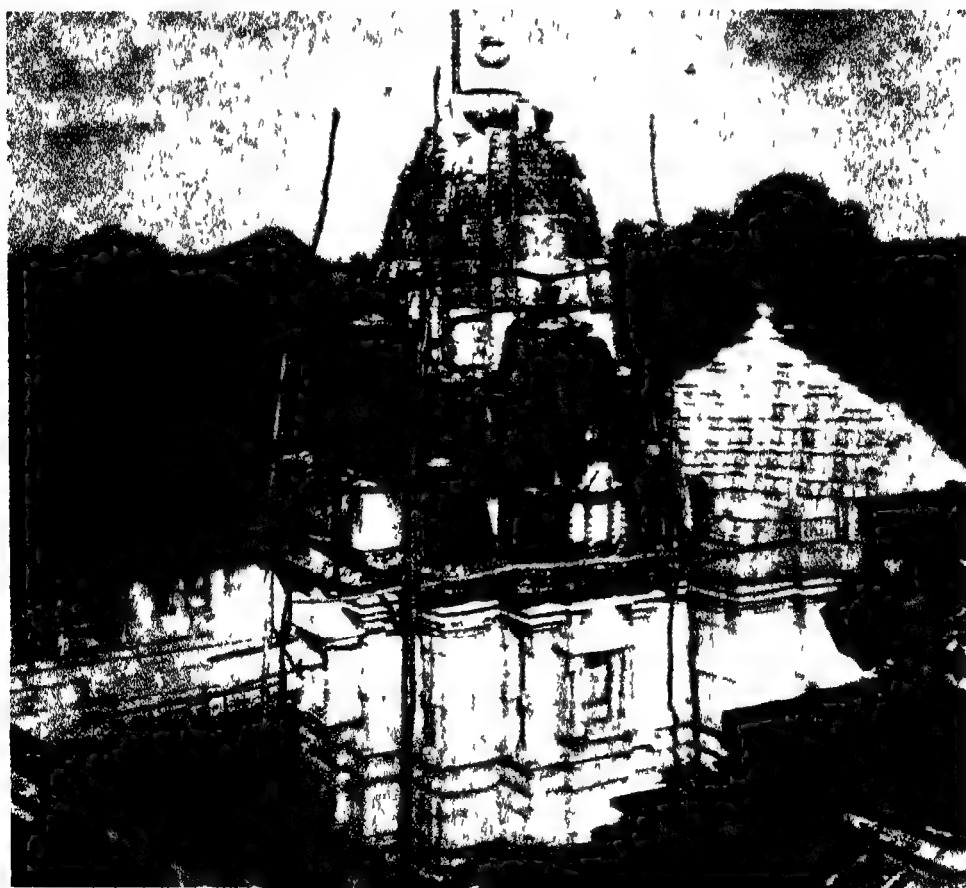
20. Abu Vimalavasahi, *rangamaṇḍapa*, south portico, *samatala* ceiling showing Gaja-Lakṣmi



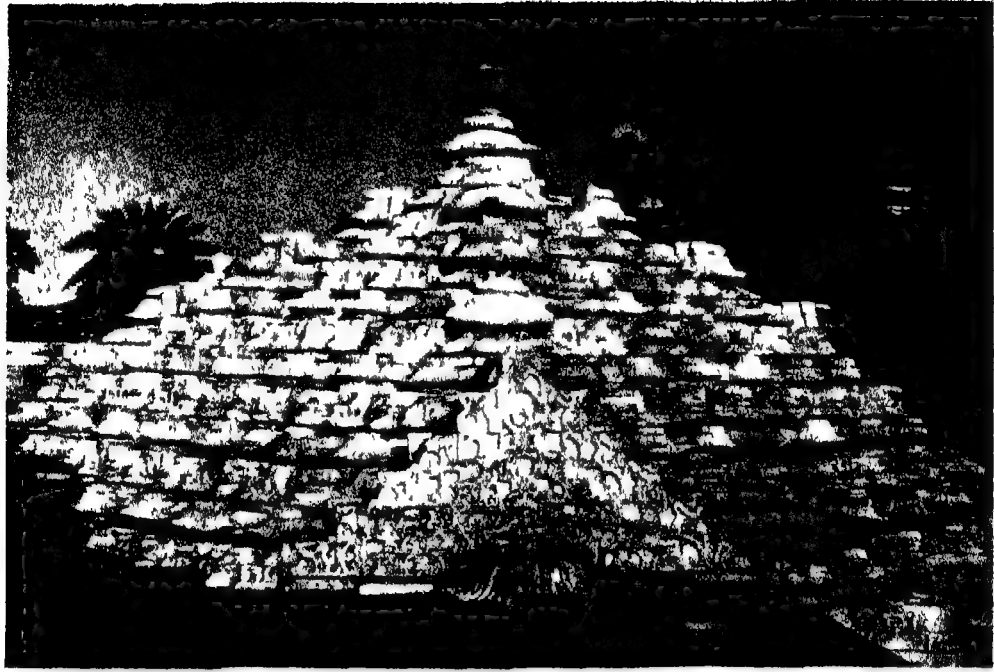
21. Abu Vimalavasahi, *devakulika* 46, *samatala* ceiling (B) showing Nṛsiṃha Viṣṇu



22 Kumbharia . Mahāvira temple, general view from northwest



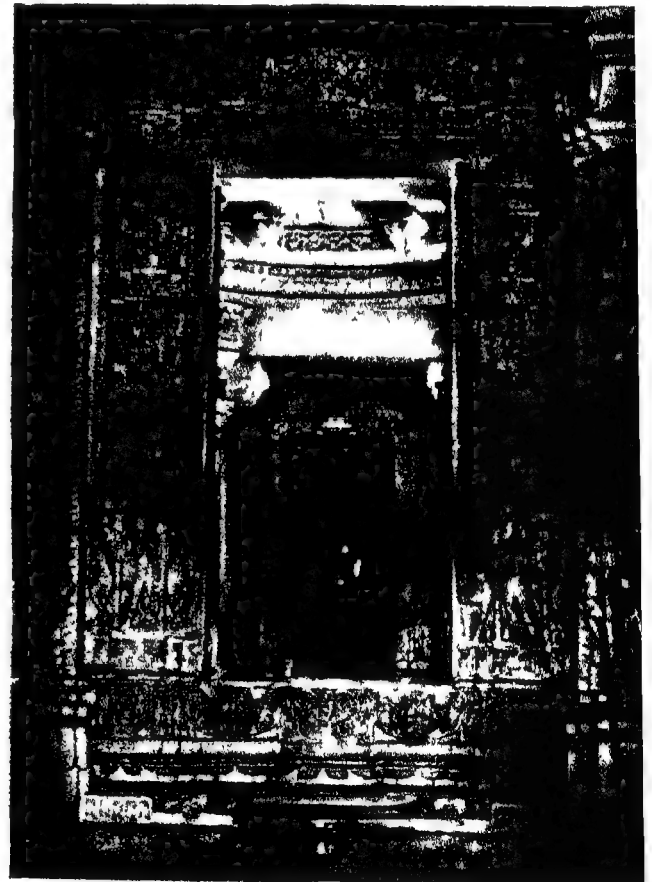
23. Kumbharia · Mahāvira temple, *mulaprasada*, view from southeast



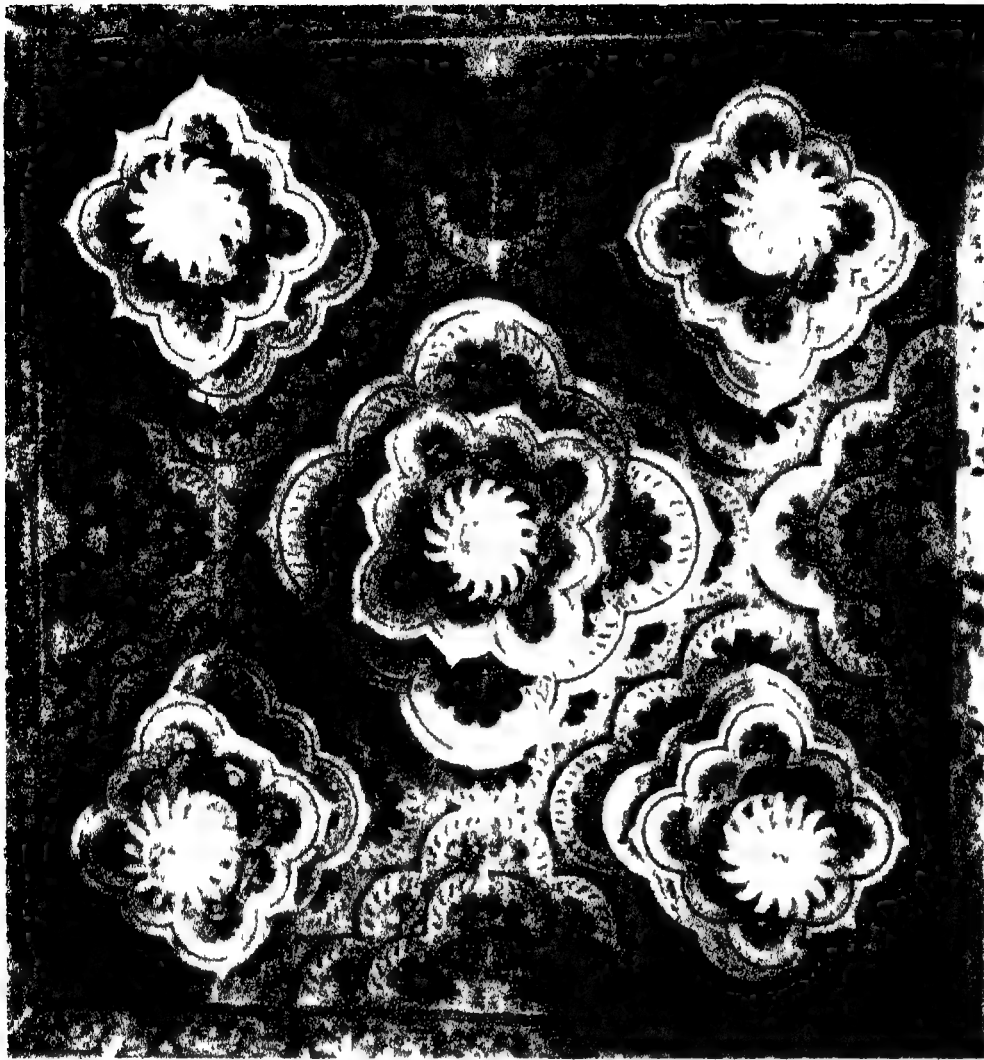
24. Kumbharia : Mahāvira temple, *gūdhamaṇḍapa*, *saṁvaraṇḍ*



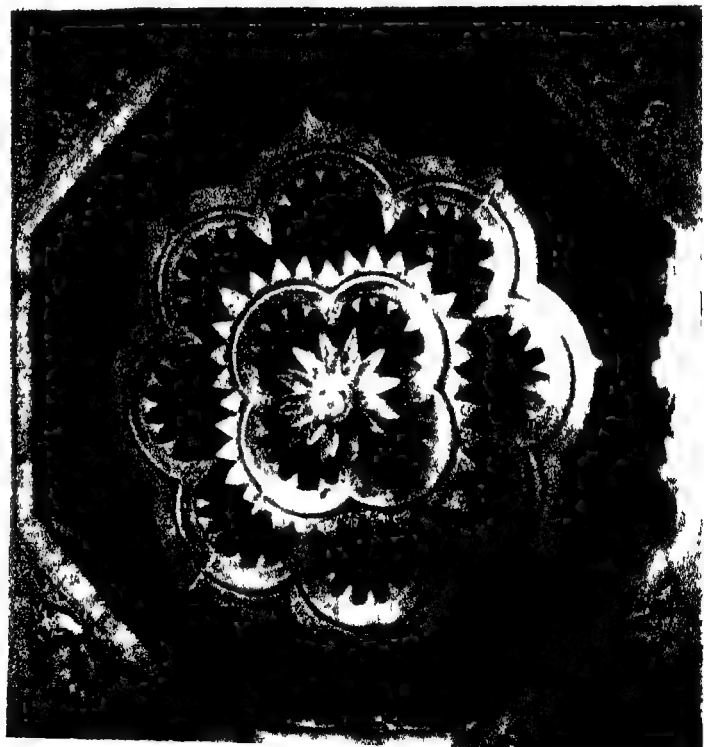
25. Kumbharia : Mahāvira temple, *garbhagriha*, doorframe



26. Kumbharia . Mahāvira temple, *gūdhamaṇḍapa*, front doorframe



27 Kumbharia Mahavira temple, mukhamcñ lapa, padmanabha ceiling



28. Kumbharia Mahavira temple,
rangamcñ lapa, rear aisle,
mandaraka ceiling



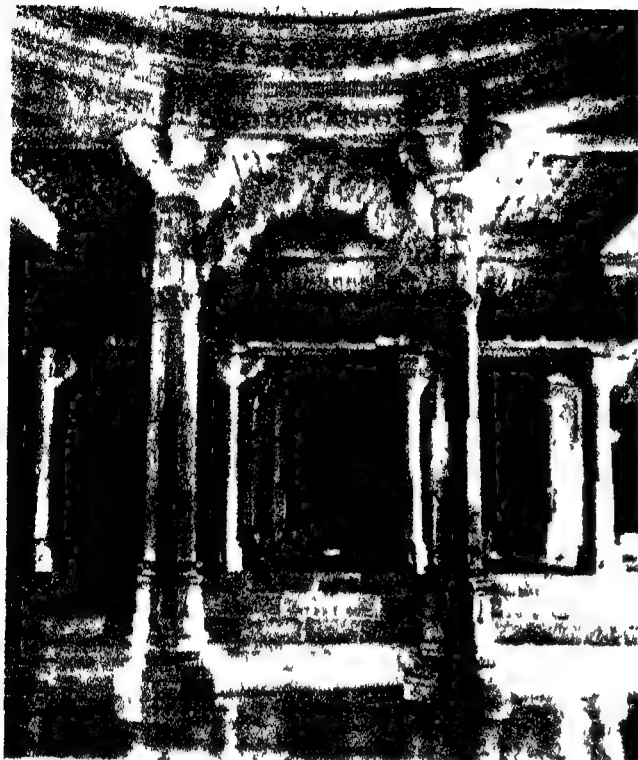
29. Kumbharia Mahavira
temple, mukhamanlapa,
nabhicchanda ceiling



30. Kumbharia Mahavira
temple, mukhamanlapa,
nabhicchanda ceiling



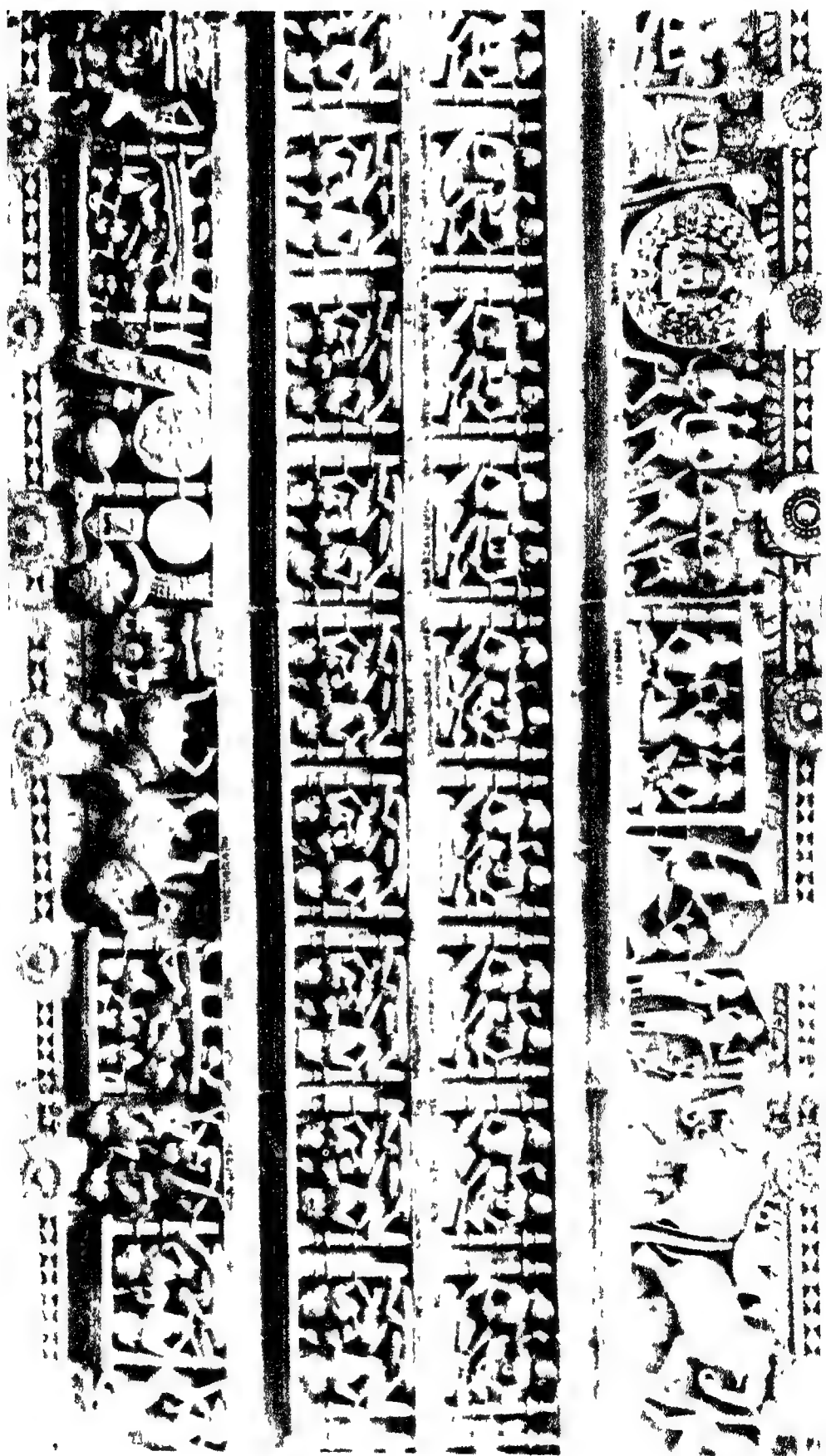
31. Kumbharia : Mahavira temple, *raṅgamaṇḍapa*, *sabhamandiraka* ceiling in central nave



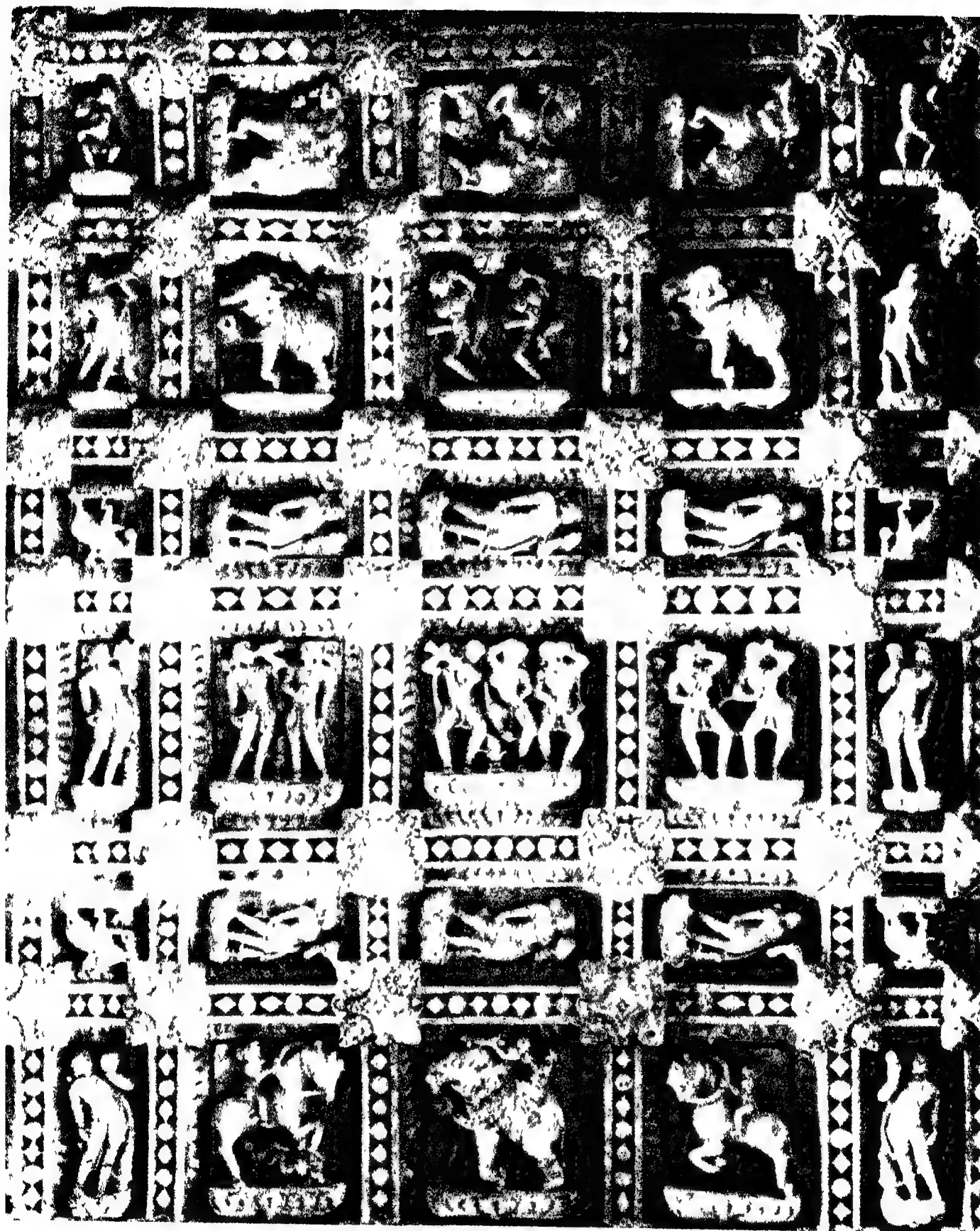
32 Kumbharia Mahāvira temple, *raṅgamaṇḍapa*, pillars

33 Kumbharia Mahāvira temple, *raṅgamaṇḍapa*, Vidyādhara in *sāthamandiraka* ceiling





34. Kumbharia Mahāvira temple, *rangamaṇḍapa*, west aisle, *samatala* ceiling showing life scenes of Paś'vanātha and parents of Tīrthankaras

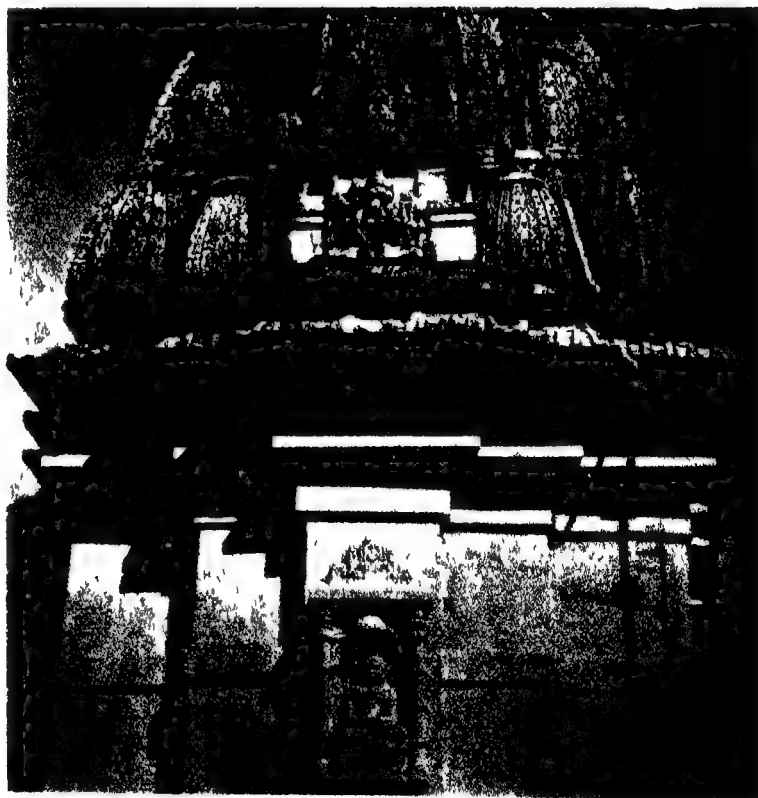


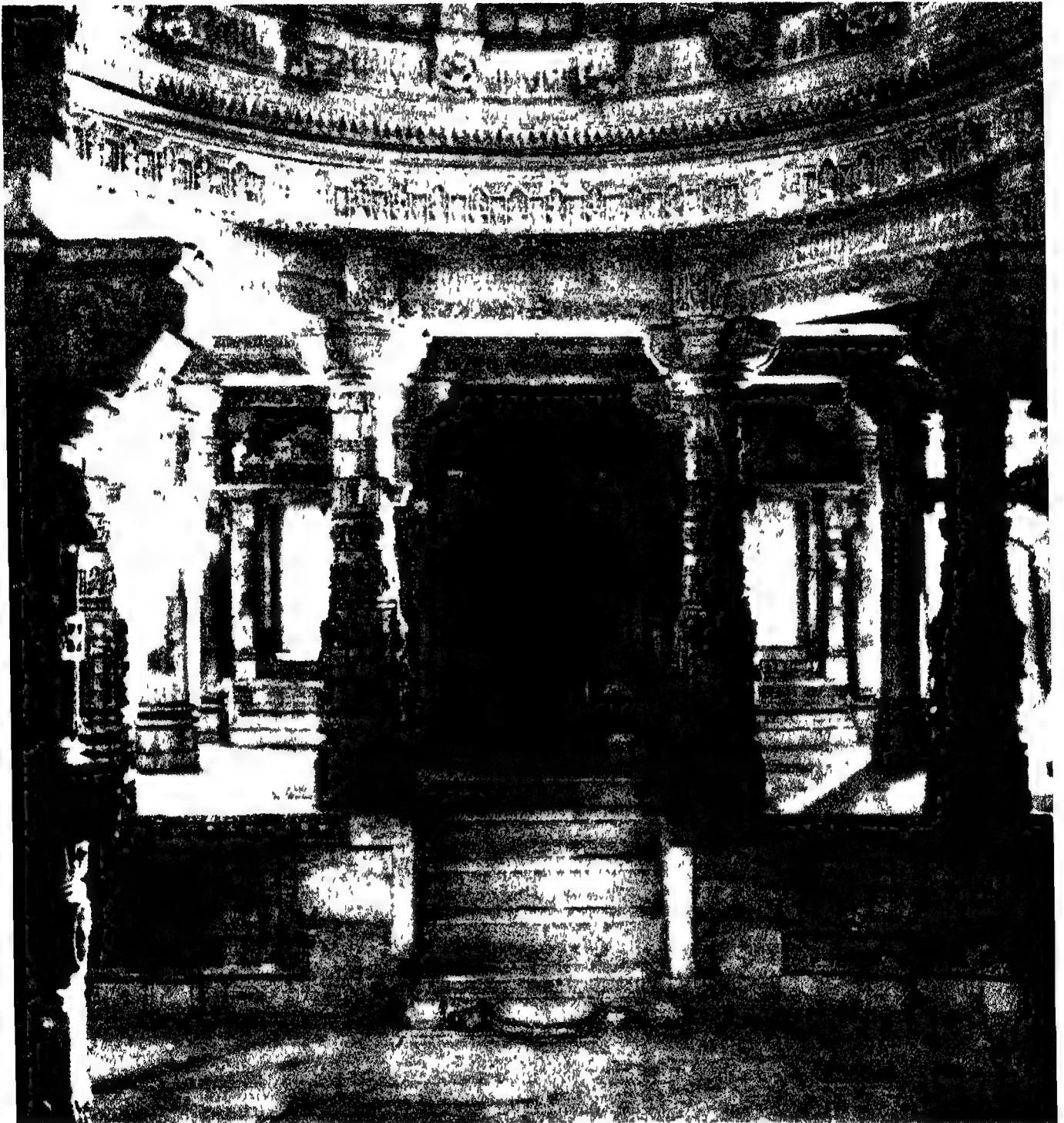
35. Kumbhariya : Mahavira temple, *raṅgamaṇḍapa*, east aisle, *saṃtala* ceiling showing figures in boxes



36 Kumbharia Śantinātha temple, general view from southeast

37 Kumbharia Śantinātha temple, *mūlaprasāda*, detail of wall and *śikhara*

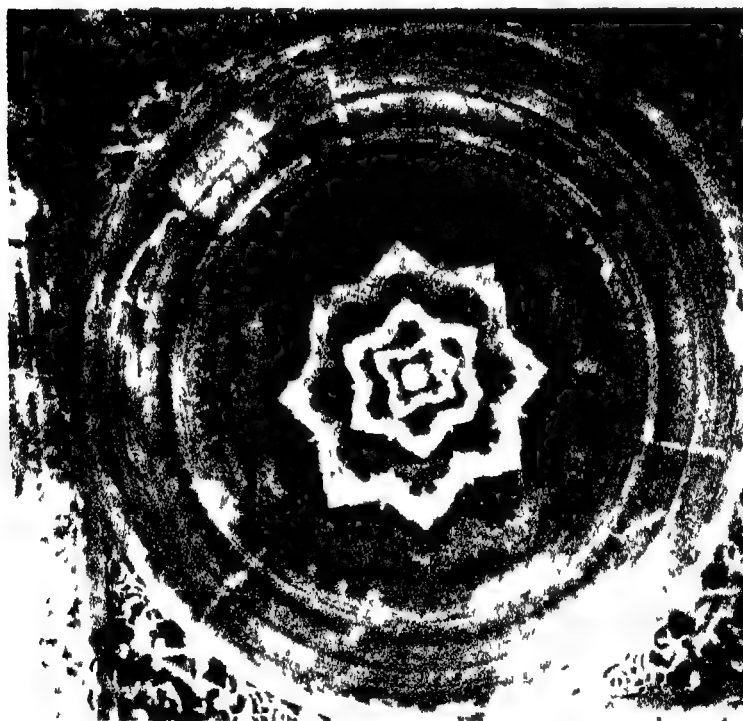




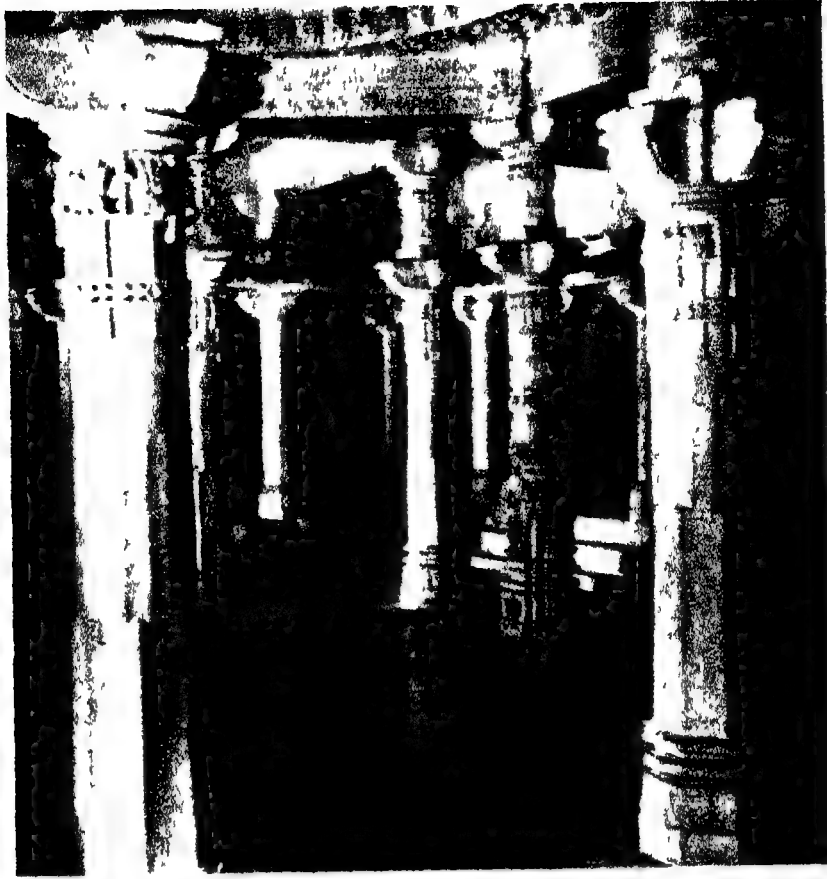
38. Kumbharia Santinatha temple, *mukhaman tapa*



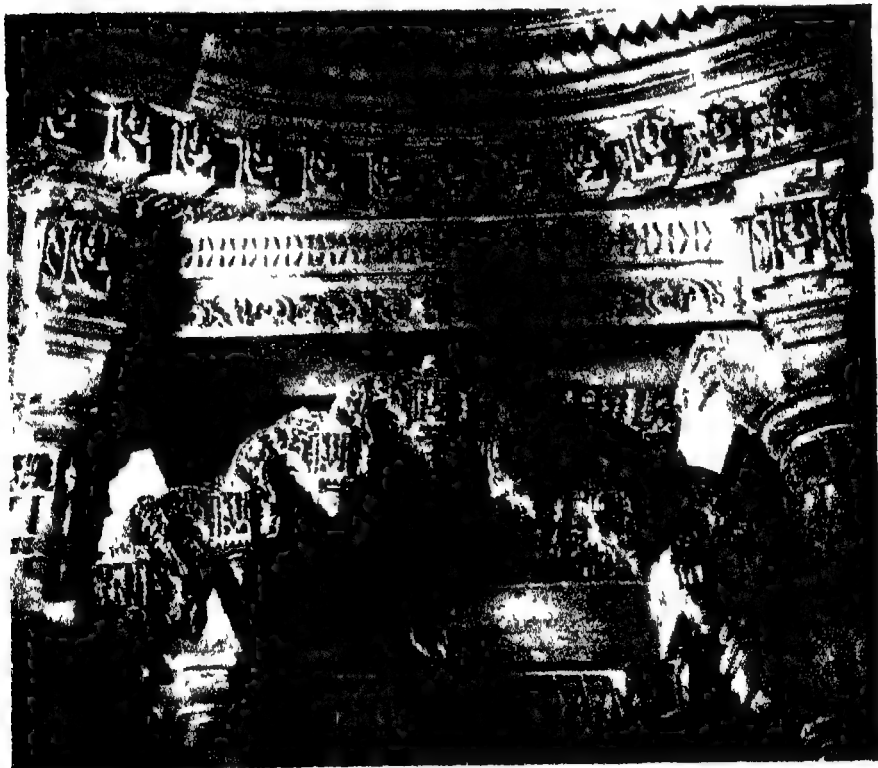
39. Kumbharia : Śāntinātha temple, *mukhamāṇṇapa*, balustraded *pritha*



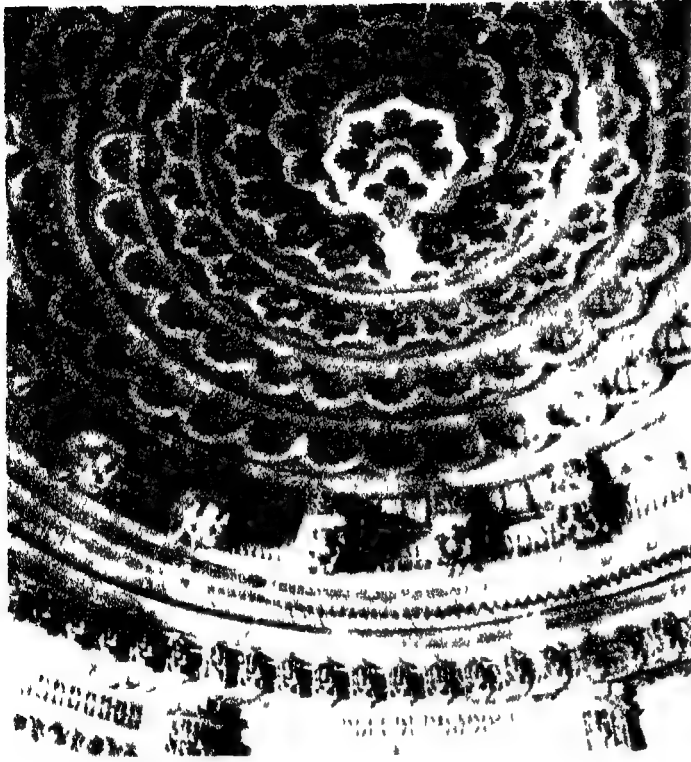
40 Kumbharia Śāntinātha temple, *mukhamāṇṇapa*, *mandaraka* ceiling



41 Kumbharia Śantinātha temple, *raṅgamaṇḍapa*, pillars



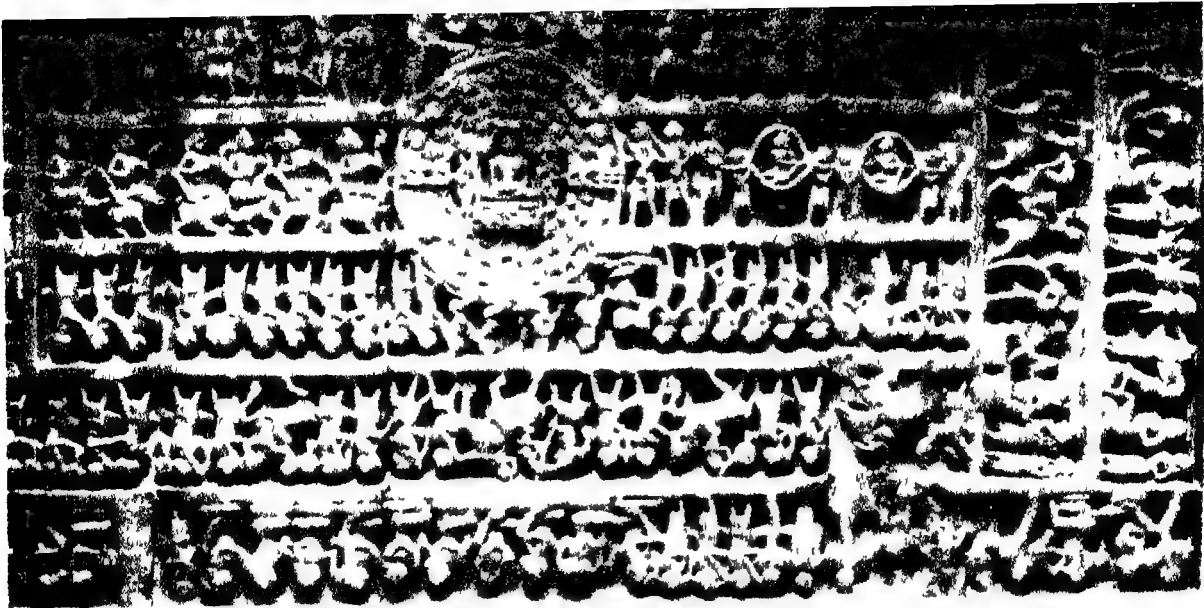
42. Kumbharia : Śantinātha temple, *raṅgamaṇḍapa*, *torāṇa* arch



43. Kumbharia Śantinātha temple,
rangamandapa, *sabhamandiraka*
ceiling in central nave



44 Kumbharia . Śantinātha
temple, *rangamandapa*,
east aisle, *samatala* ceiling⁸
showing sixteen Vidyād-
evis and Parśvanātha



45 Kumbharia Śāntinātha temple, *rangaman lapa*, west aisle, *samatala* ceiling showing Samavasaraṇa of a Tirthankara



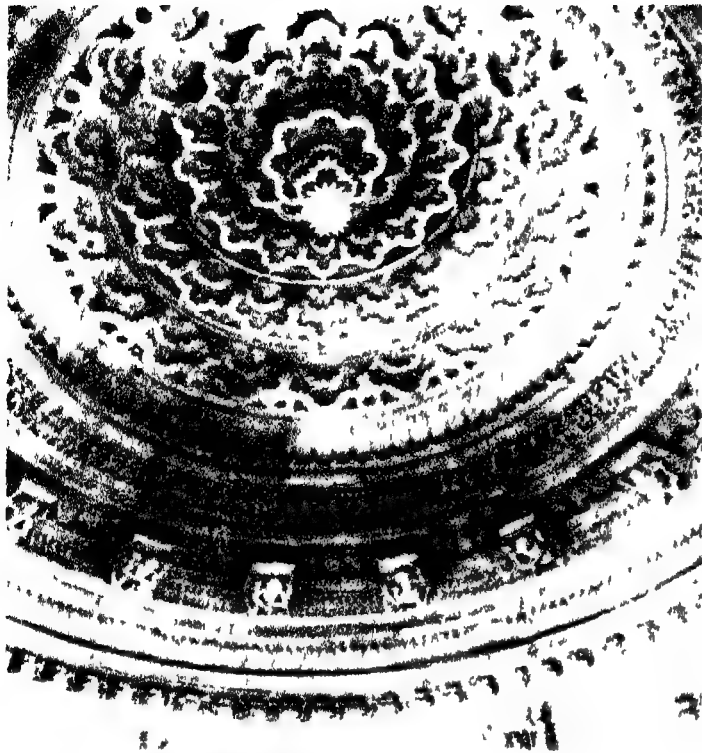
46. Kumbharia : Pārśvanātha temple, *gūḍhamāṇḍapa*, north doorframe



47. Kumbharia . Pārśvanātha temple, *gūḍhamāṇḍapa*, Śāntinātha



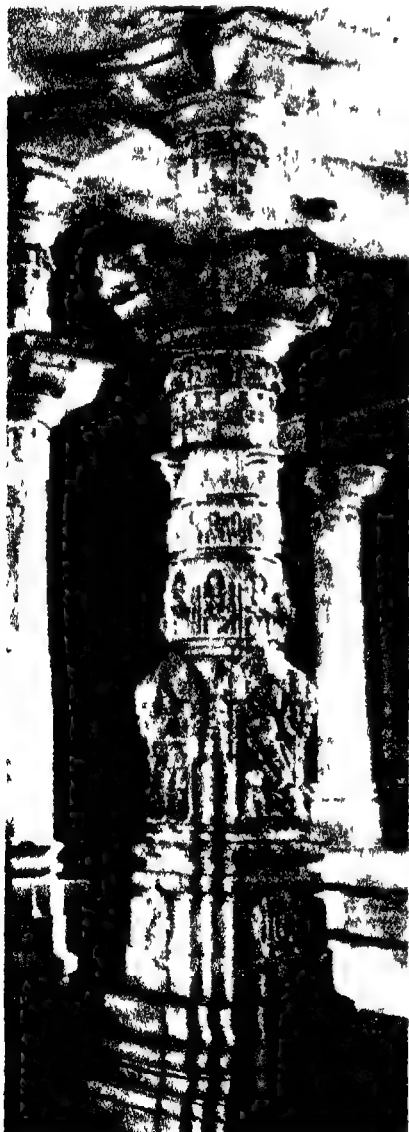
48 Kumbharia : Pārśvanātha temple, *raṅgamaṇḍapa* and *nālamaṇḍapa*, view from *mukhamāṇḍapa*



49



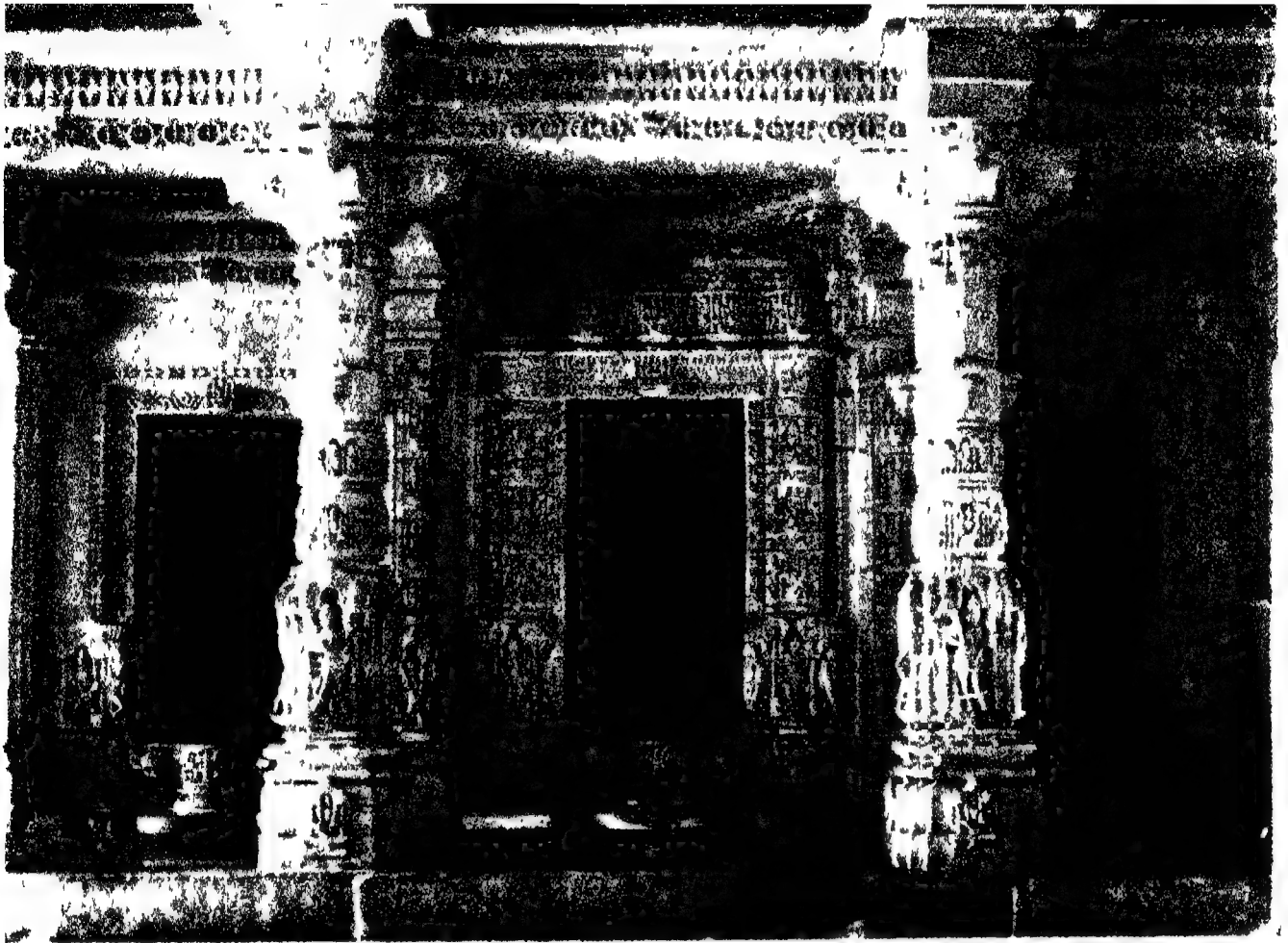
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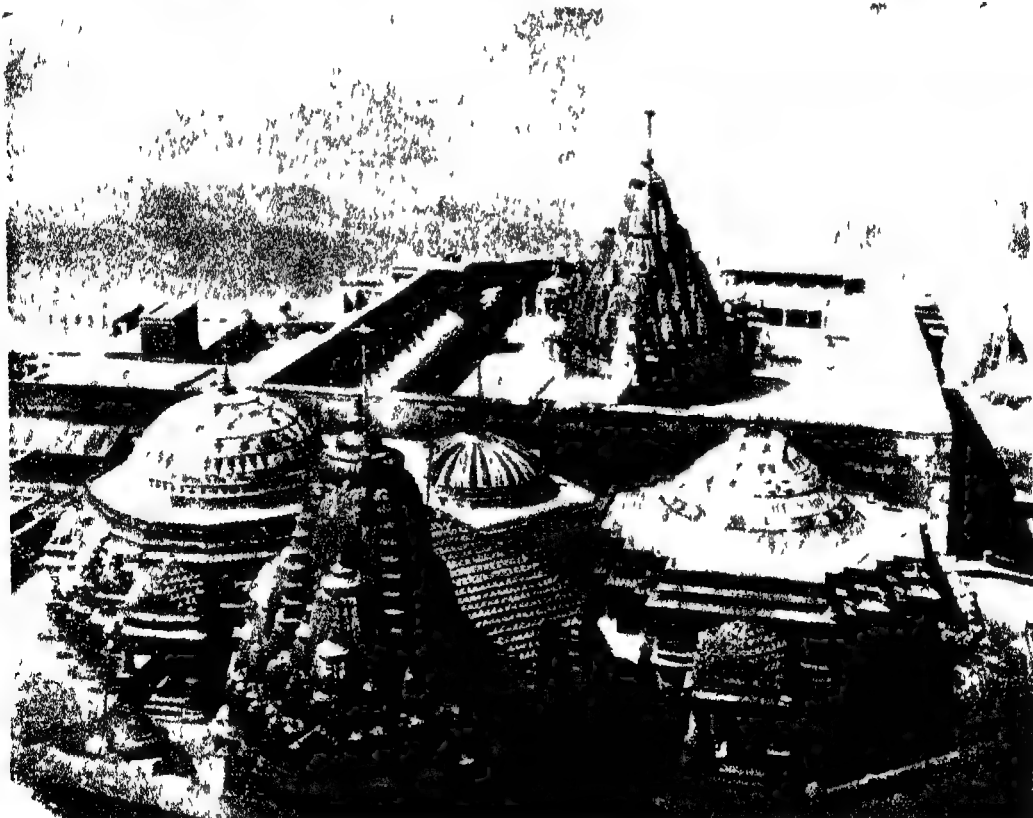
49. Kumbharia Parśvanātha temple, *rangamandapa*, *sabhāmandāraka* ceiling in central nave

50. Kumbharia Parśvanātha temple, *rangamaṇḍapa*, octagonal pillar

51 Kumbharia Parśvanātha temple, *rangamaṇḍapa*, square pillar



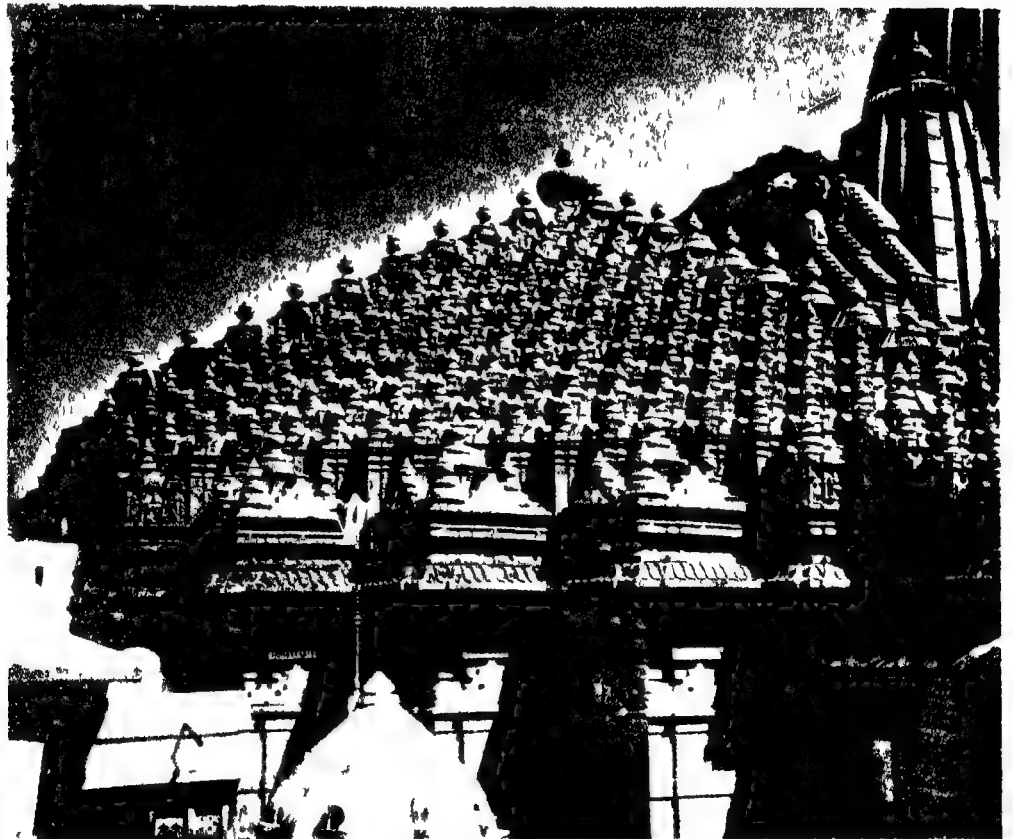
52. Kumbhariya Parsvanatha temple, central *devakulika* on west



53. Girnar Vastupalavihara and Neminnatha temple, general view from hill top on east



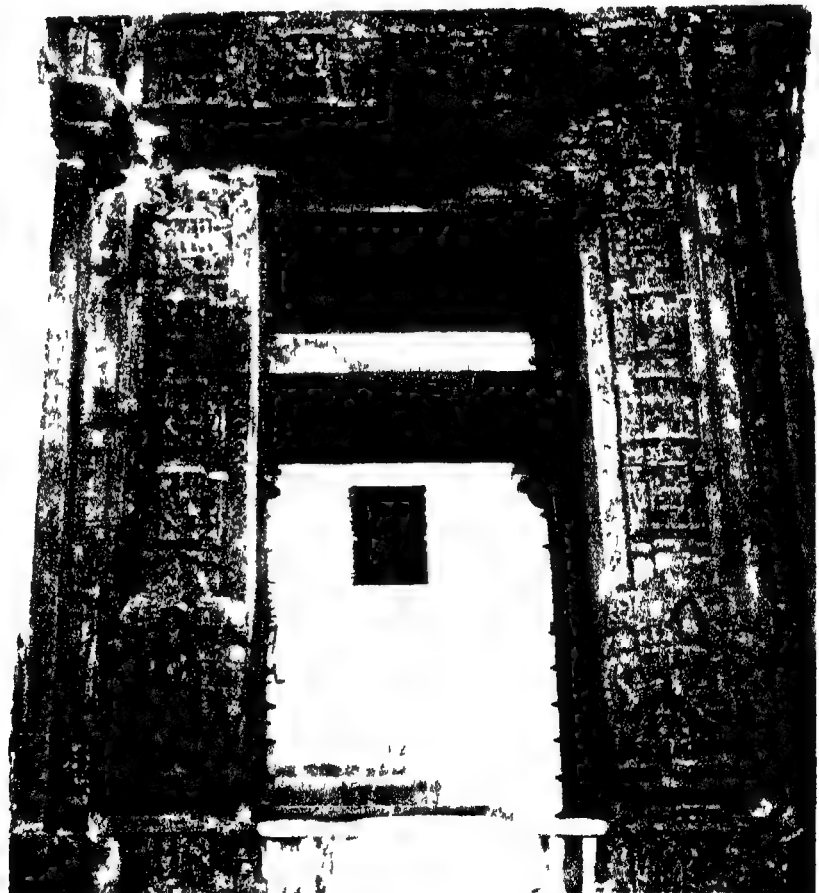
54. Gīrnar Neminātha temple,
mūlaprasāda and gūḍhamanḍapa
view from northeast



55. Gīrnar Neminātha
temple, gūḍhamanḍapa, samvaranā
from southwest



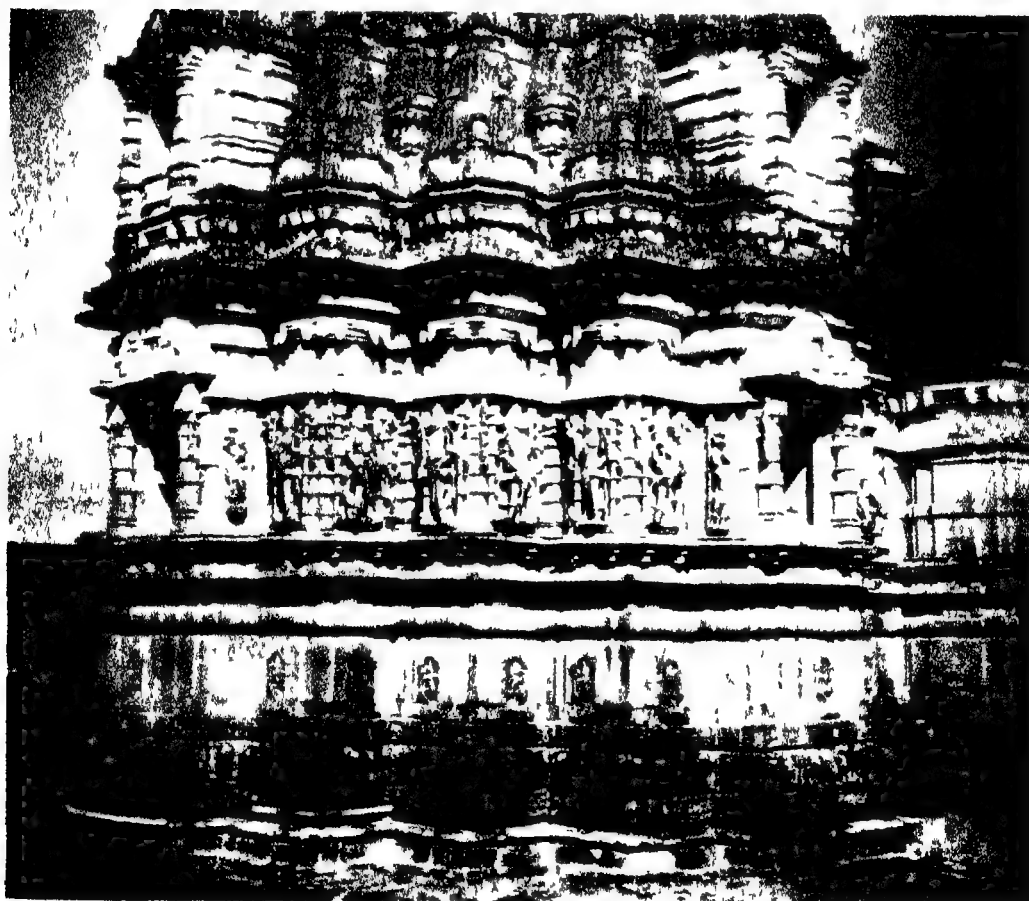
56 Gīrnar Neminātha
temple, *gūḍhamandapa*,
detail of *sabhamarga*
ceiling



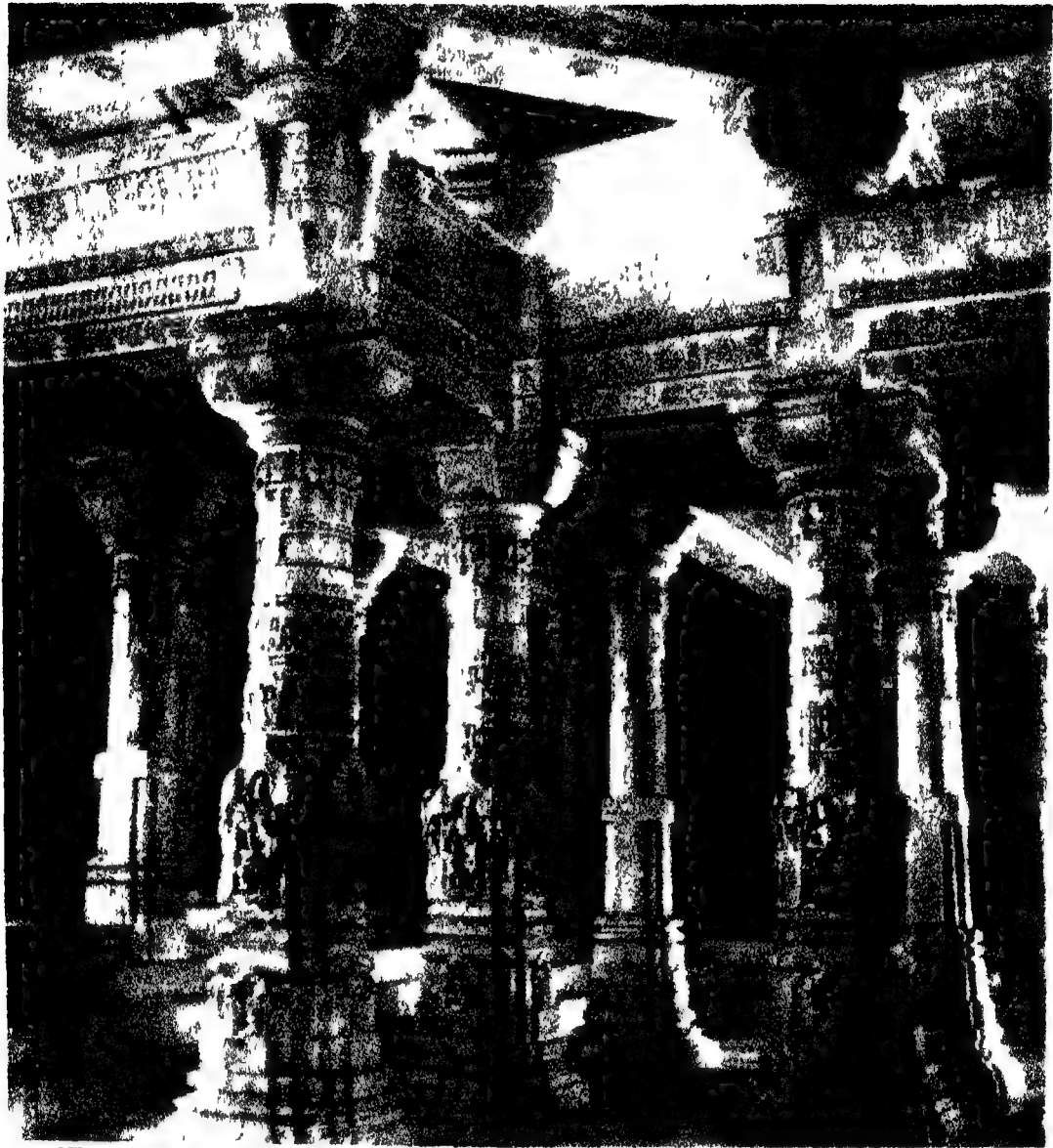
57. Gīrnar Neminātha
temple, outer entrance
doorframe on north



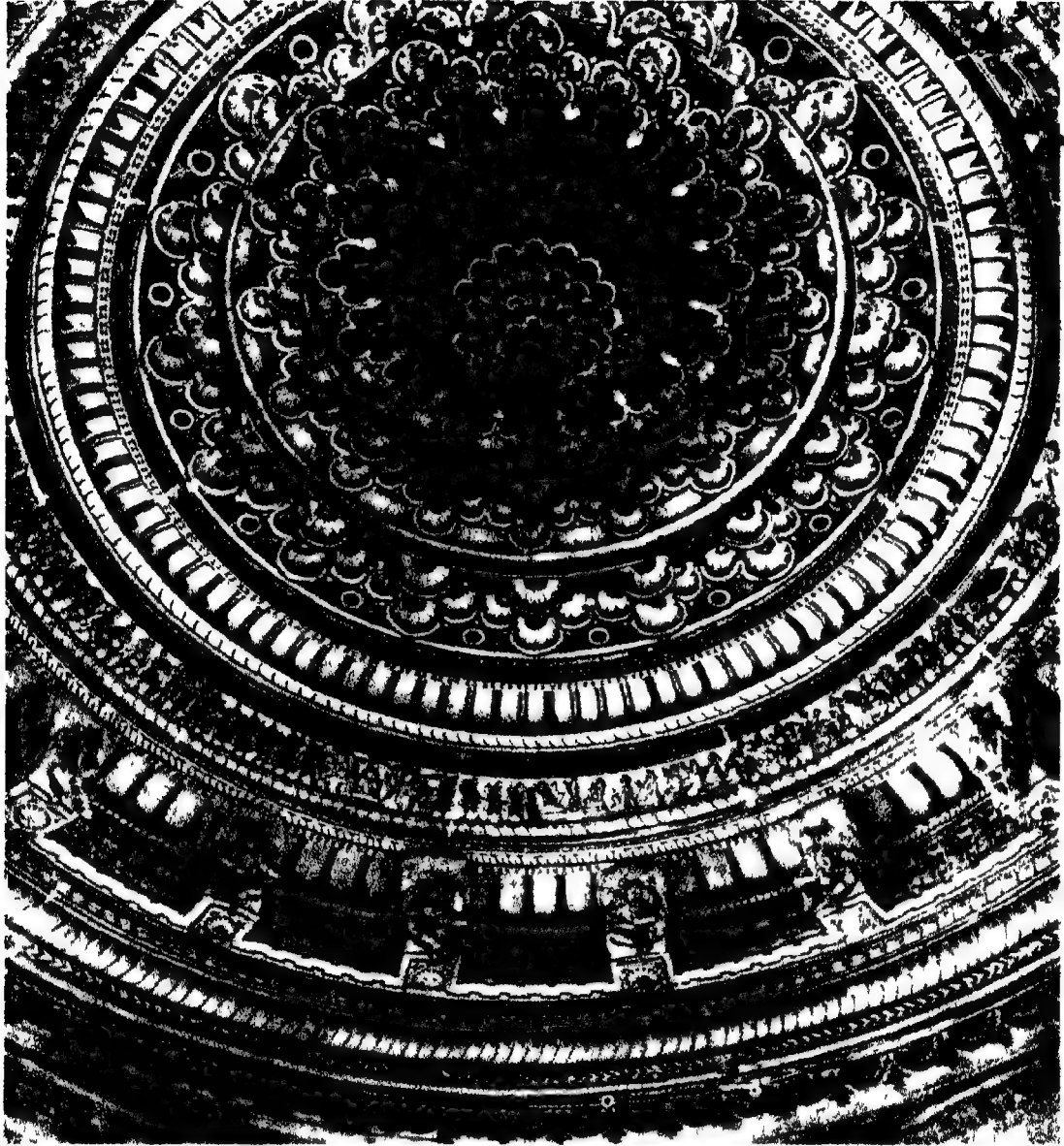
58. Girnar : Neminatha temple, *devakulika* corridor



59. Kumbharia : Neminatha temple, *malaprasada*, view from southeast



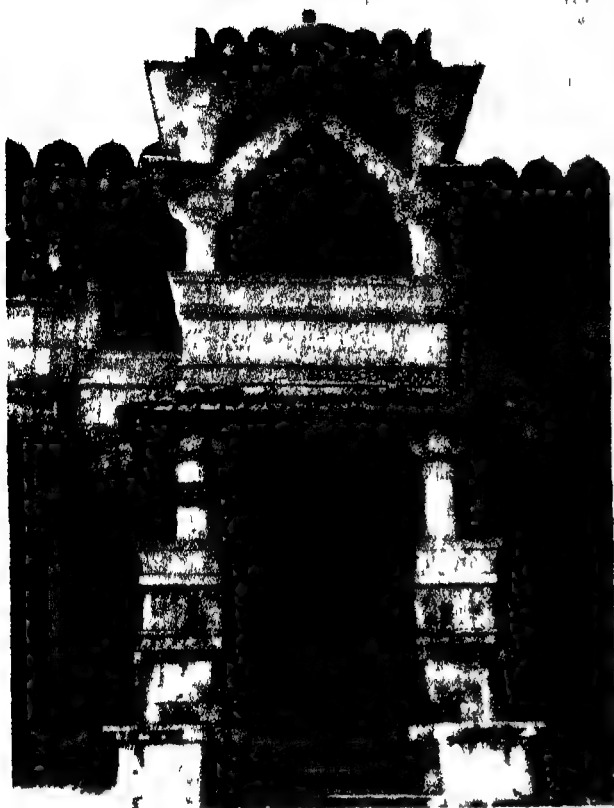
60. Kumbhariya Neminaatha temple, *rangamandapa*, pillars



61. Kumbhariā : Neminātha temple, *raṅgamaṇḍapa*, *sabhamandiraka* ceiling in central nave



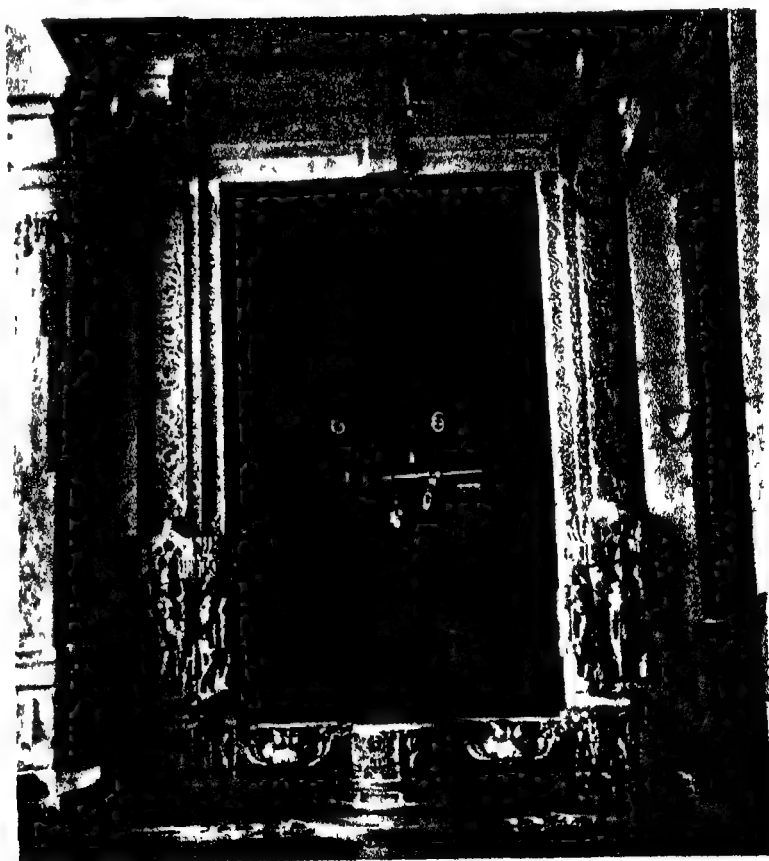
62. Kumbhariya Neminatha temple, *mukhamanapa*, pillars and balustraded wall



63. Kumbharia Neminatha temple, entrance porch and *nalamandapa*, front view



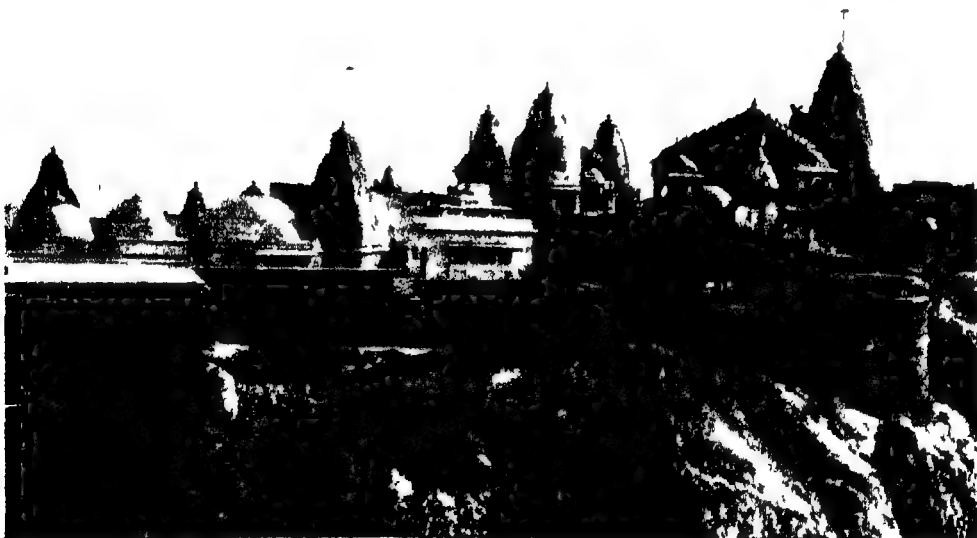
64 Kumbharia Neminatha temple, exterior wall of central *devakulika* on west



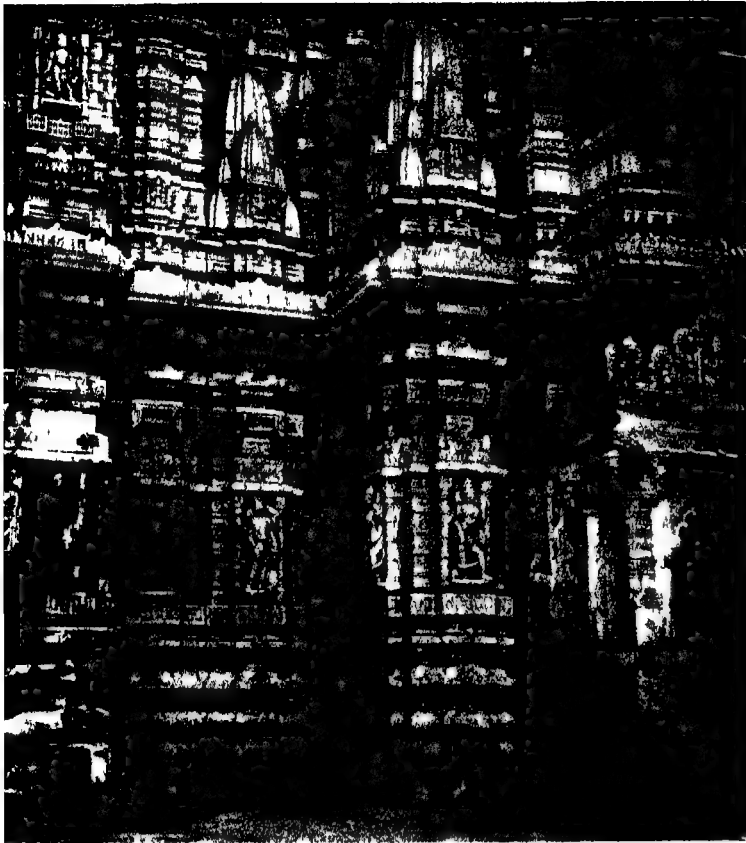
65 Kumbharia Neminatha temple, doorframe of central *devakulika* on west



66. Sejakpur Jain temple, general view



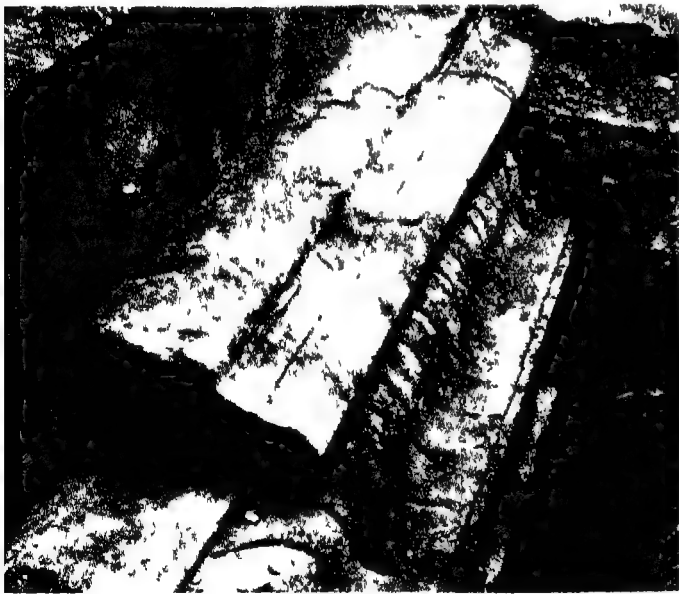
67. Shatrunjaya Ādinātha tunk, general view from northeast



68 Shatrunjaya Ādinātha temple, mālaprasāda, detail of north wall



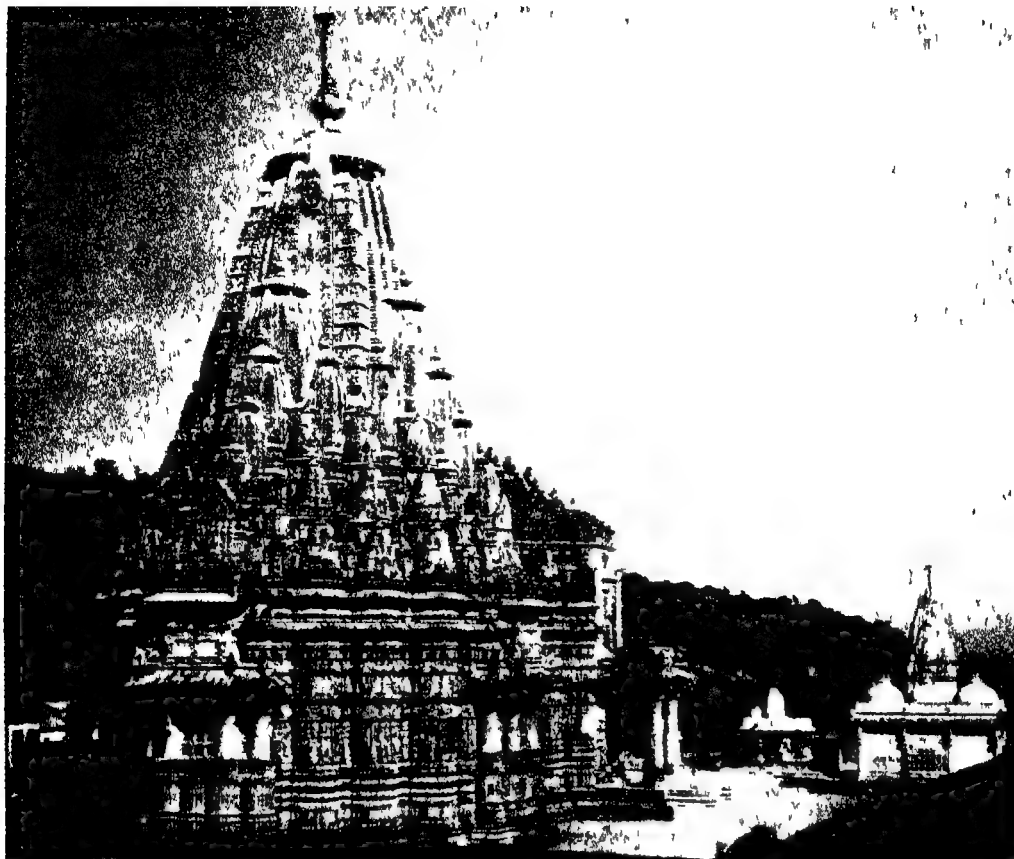
69. Shatrunjaya Ādinātha temple, mālaprasāda, balustrade enclosing *bhadra* niche on north



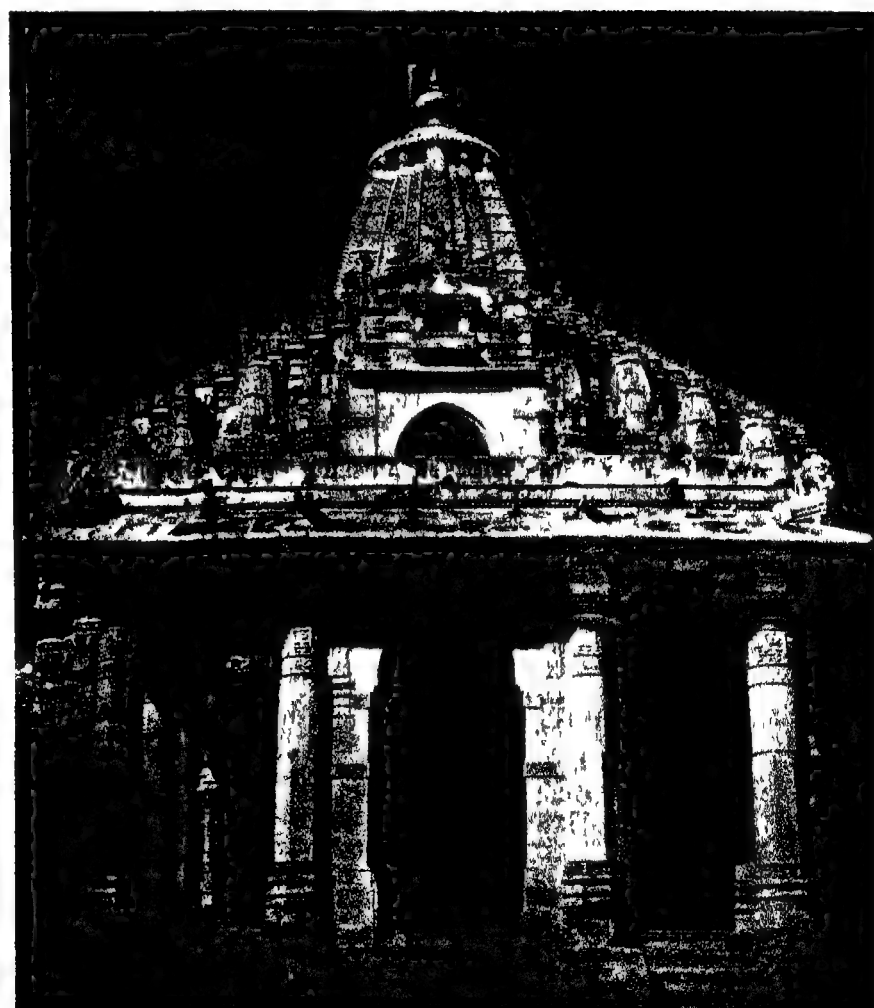
70 Shatrunjaya : Ādinātha temple, detail of *pītha*



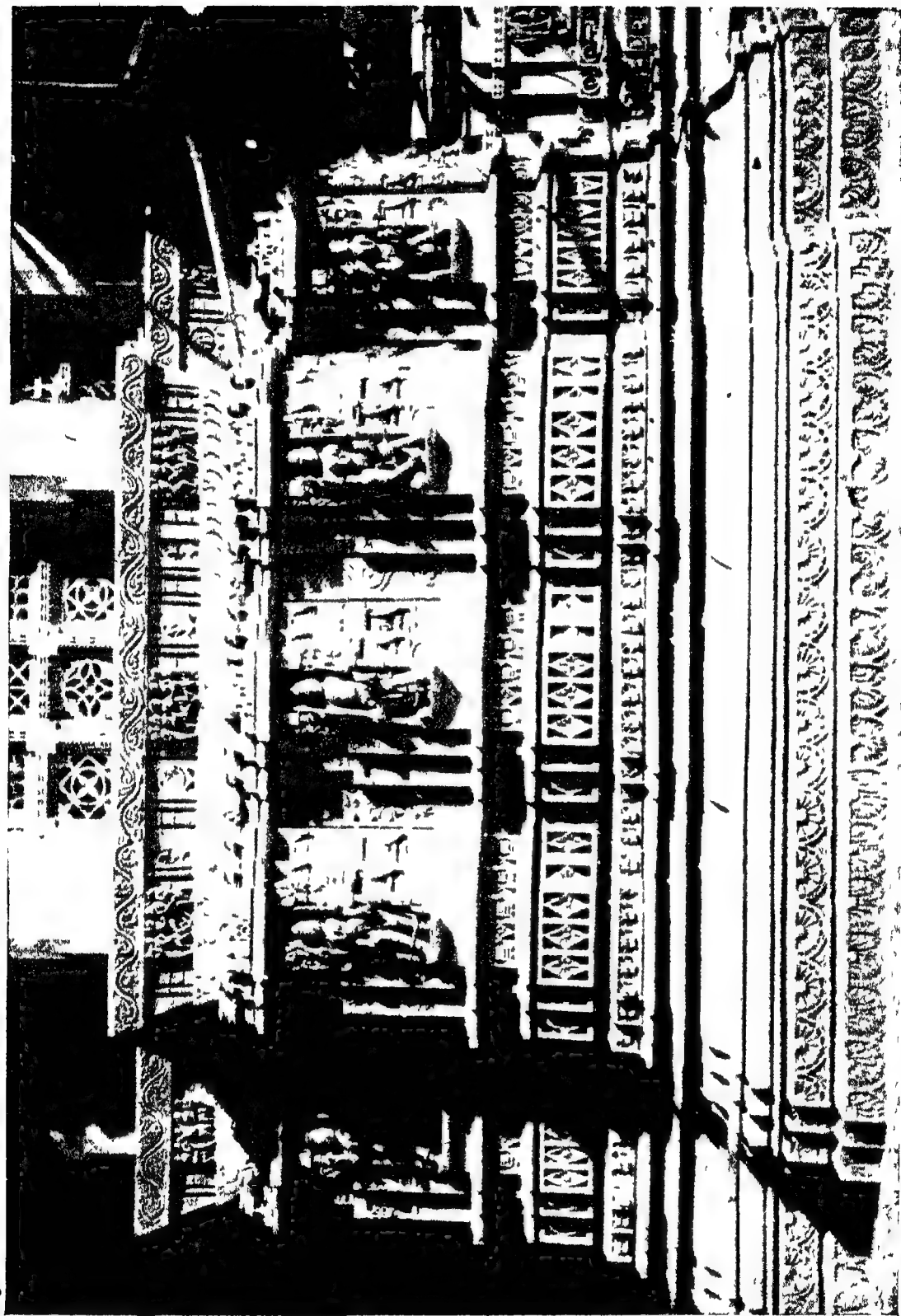
71. Shatrunjaya Ādinātha temple, mālaprasāda, Varuṇa on *janghā*



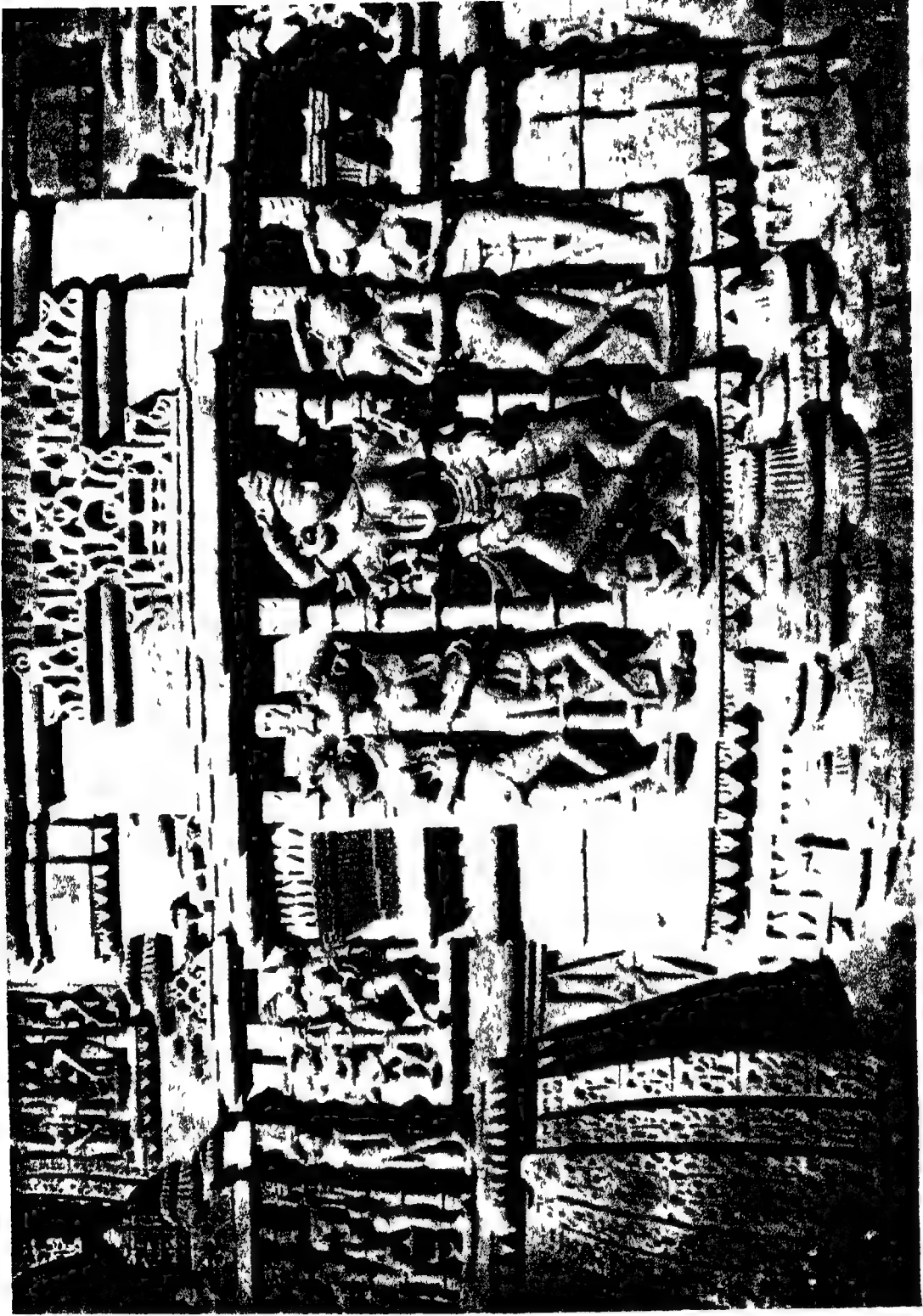
72. Taranga · Ajitanātha temple, general view from southwest



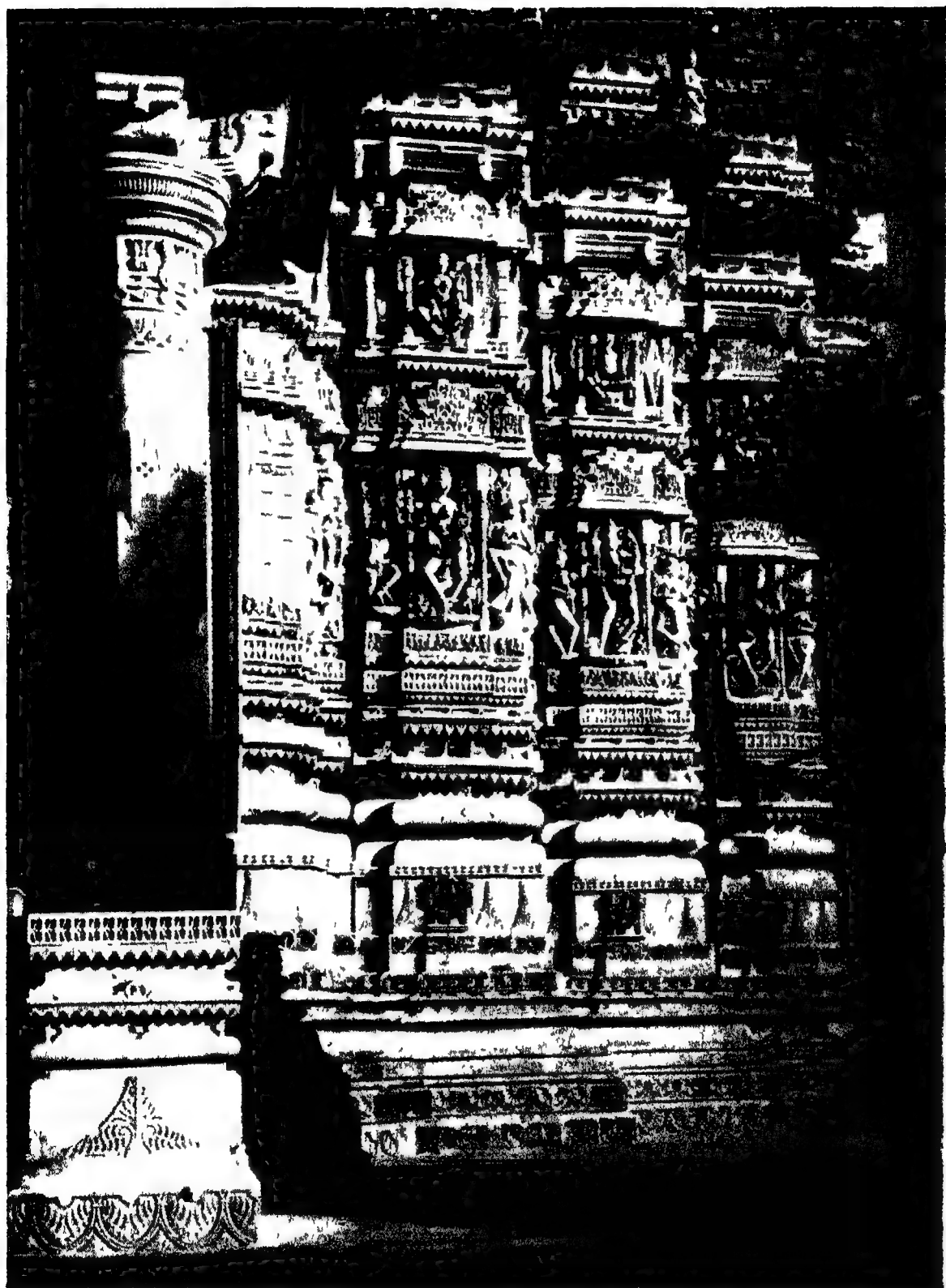
73. Taranga · Ajitanātha temple, front-view



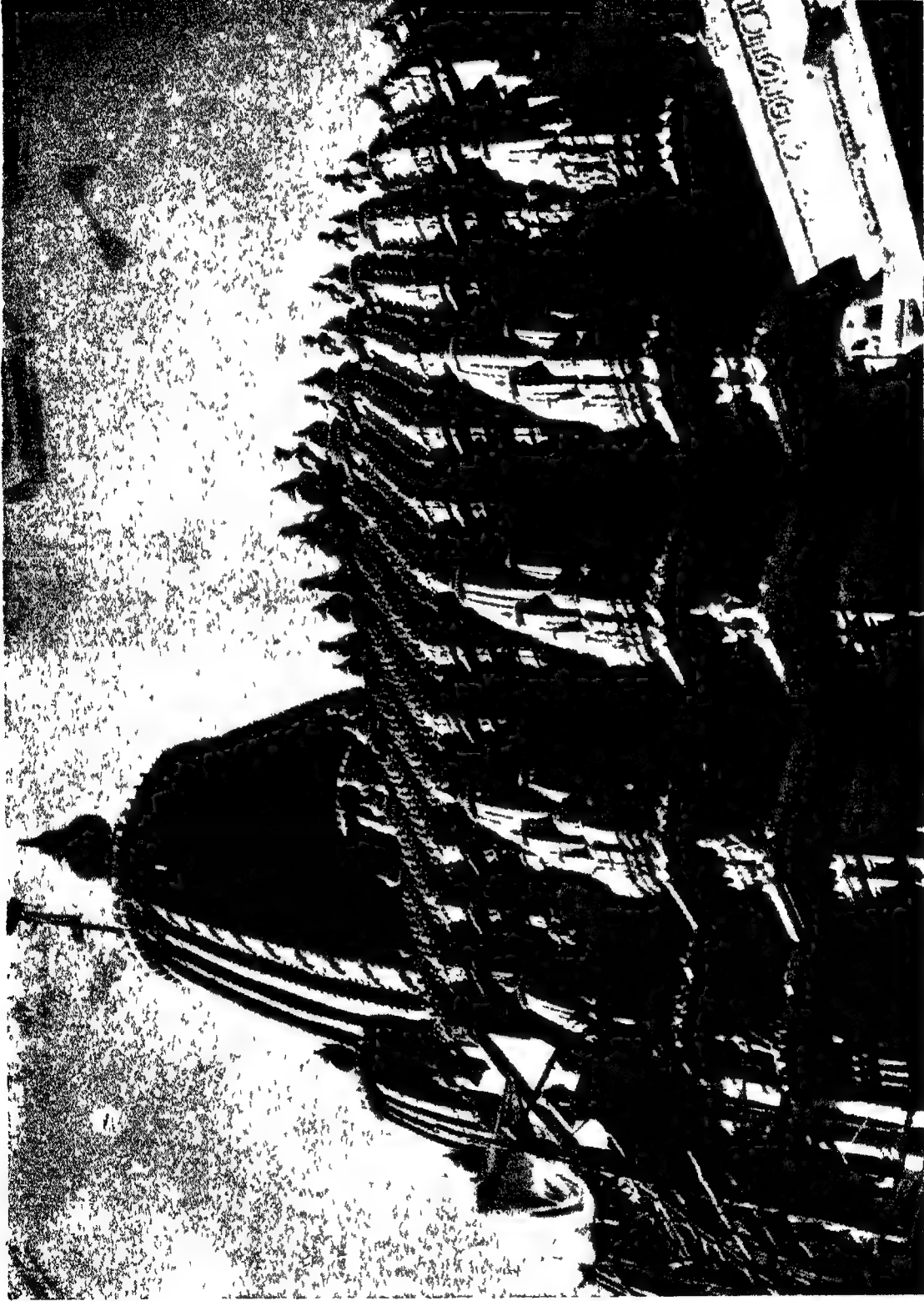
74. Taranga : Ajitanatha temple, *mūlaprasāda*, lower balustraded wall on west



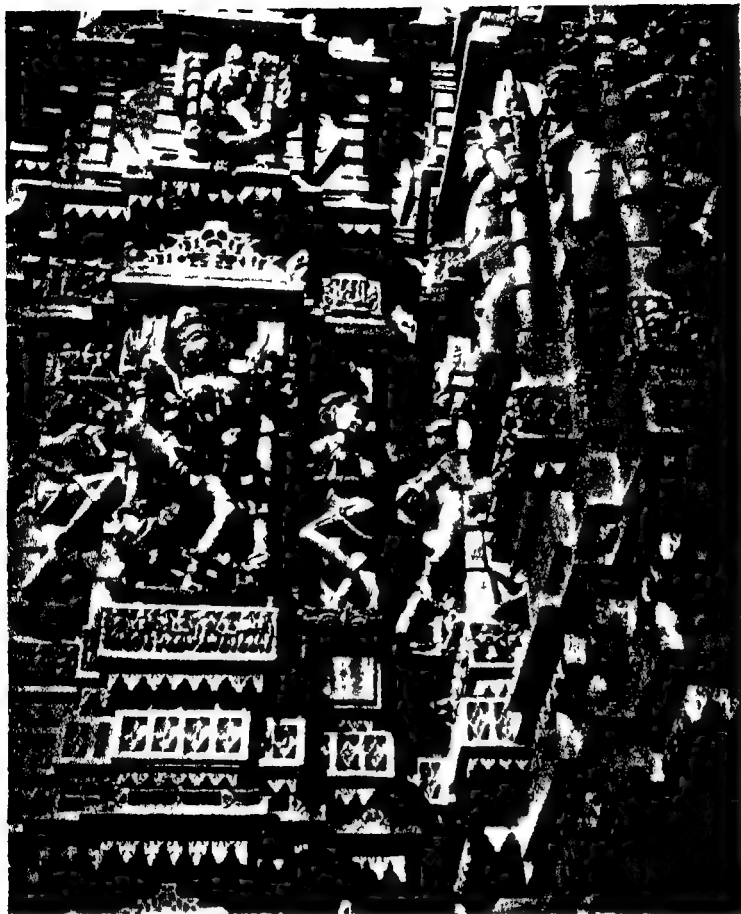
75. Taranga : Ajitanatha temple, *mūlaprasāda*, *īkṣhara*, goddess in south *raihika*



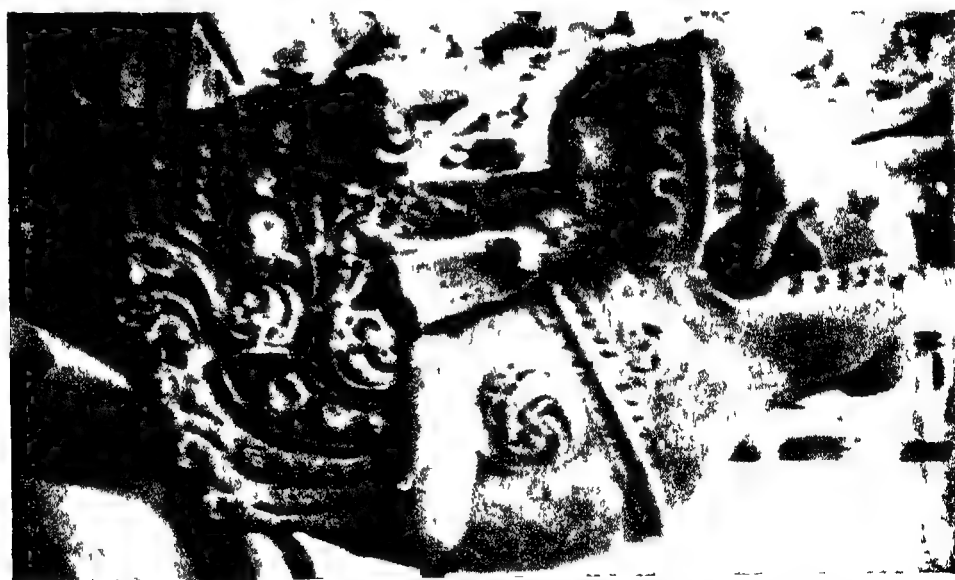
76. Taranga · Ajitanatha temple, *gṛhamanḍapa*, *pīṭha* and *maṇḍovara*



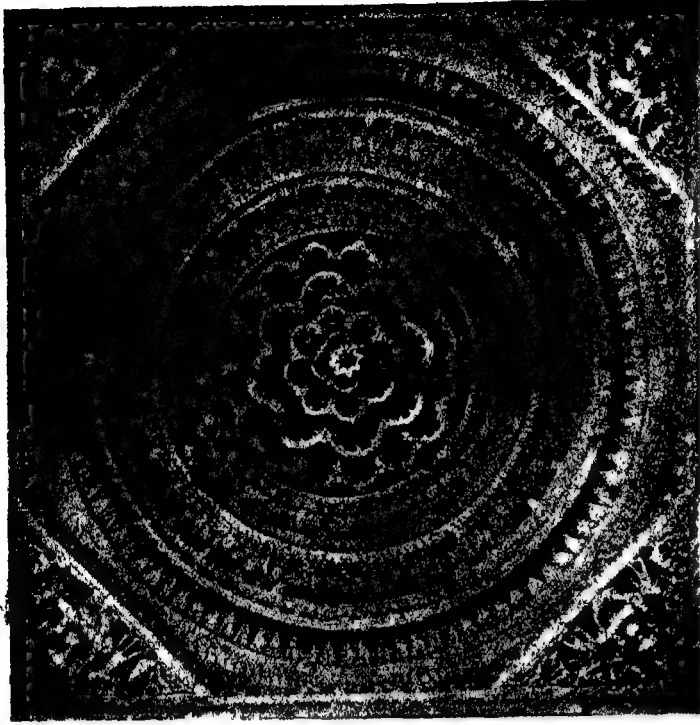
77. Taranga : Ajitanatha temple, *gūḍhamandapa*, *samvaranā*, southeast view



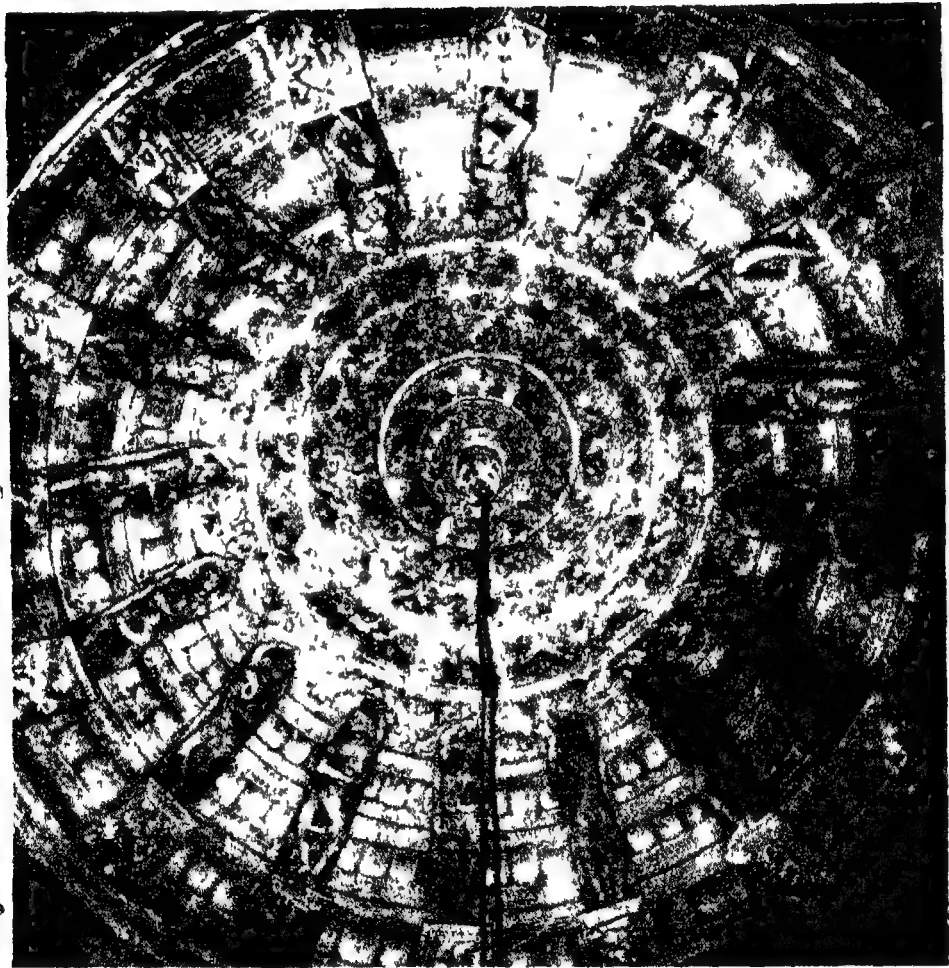
78. Taranga . Ajitanatha temple, *mūlaprasāda*, detail of wall



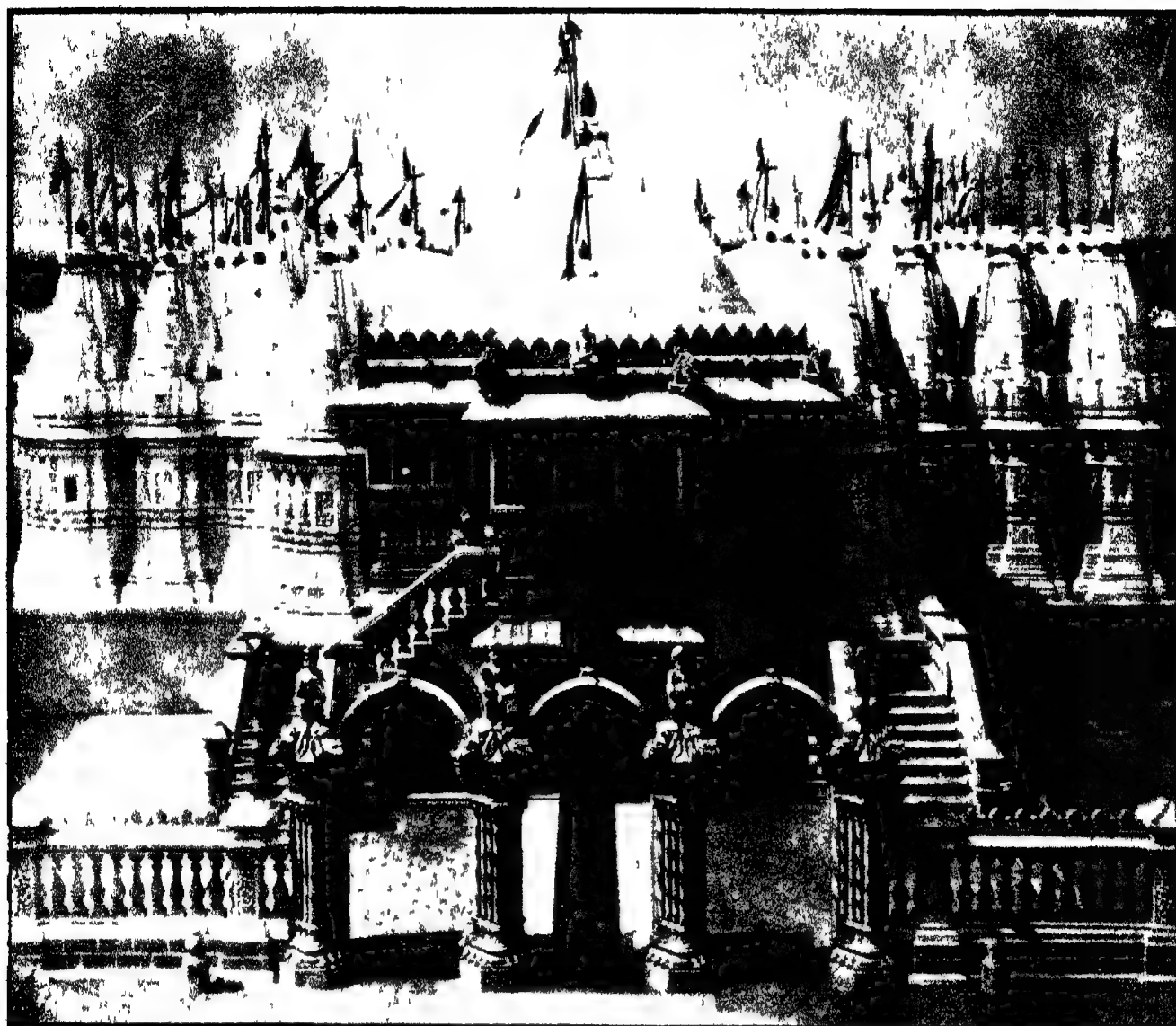
79 Taranga : Ajitanatha temple, *mūlaprasāda*, *makara prabhāva* on north



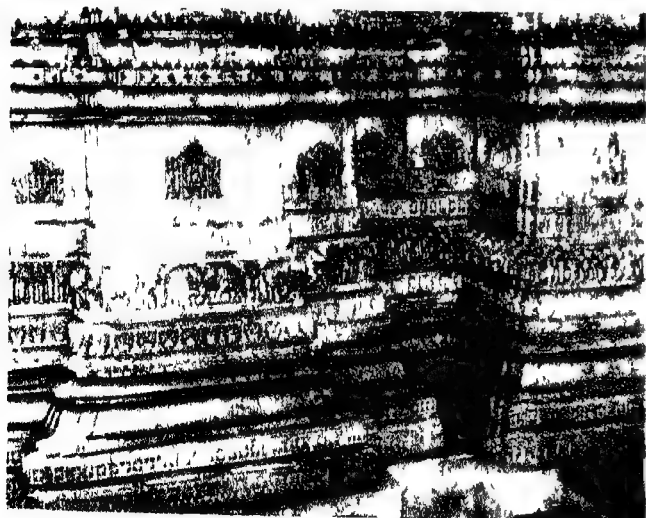
80. Taranga : Ajitanātha temple, mukhamāṇḍapa, sabhamandāraka ceiling



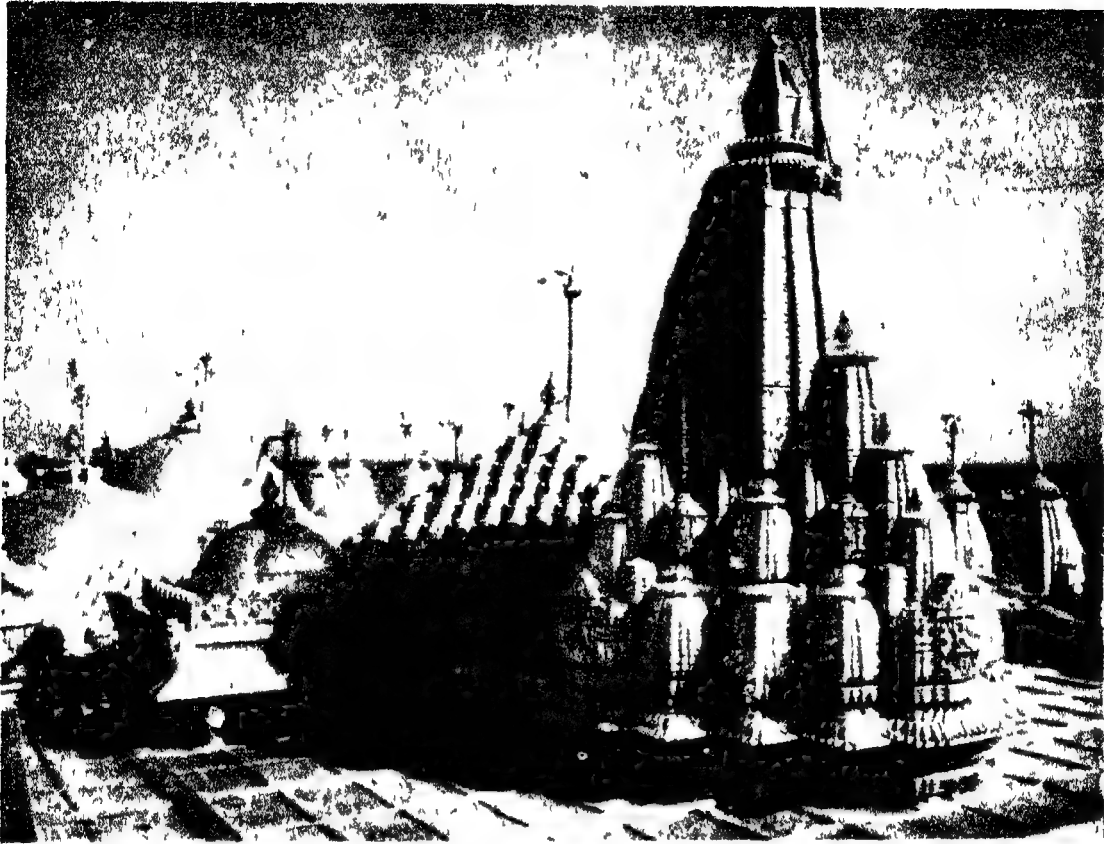
81. Taranga : Ajitanātha temple, gaṇḍhamāṇḍapa, sabhāpadmamandāraka ceiling



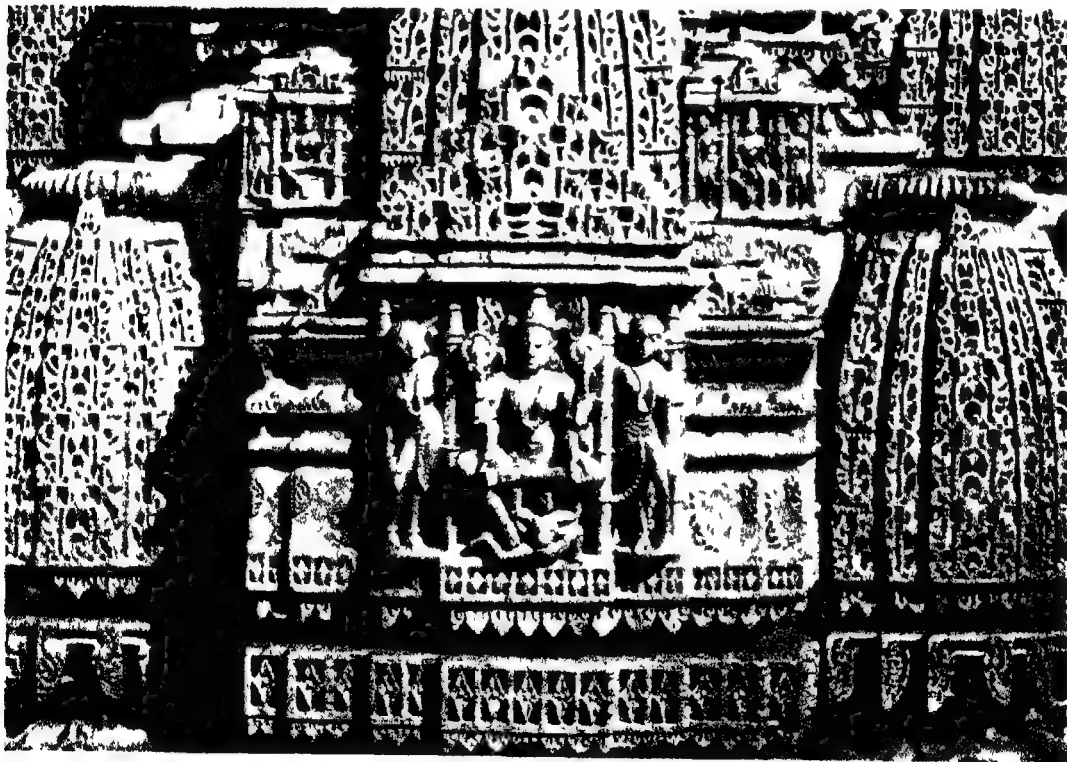
82. Bhadreshwar : Jain temple, front view



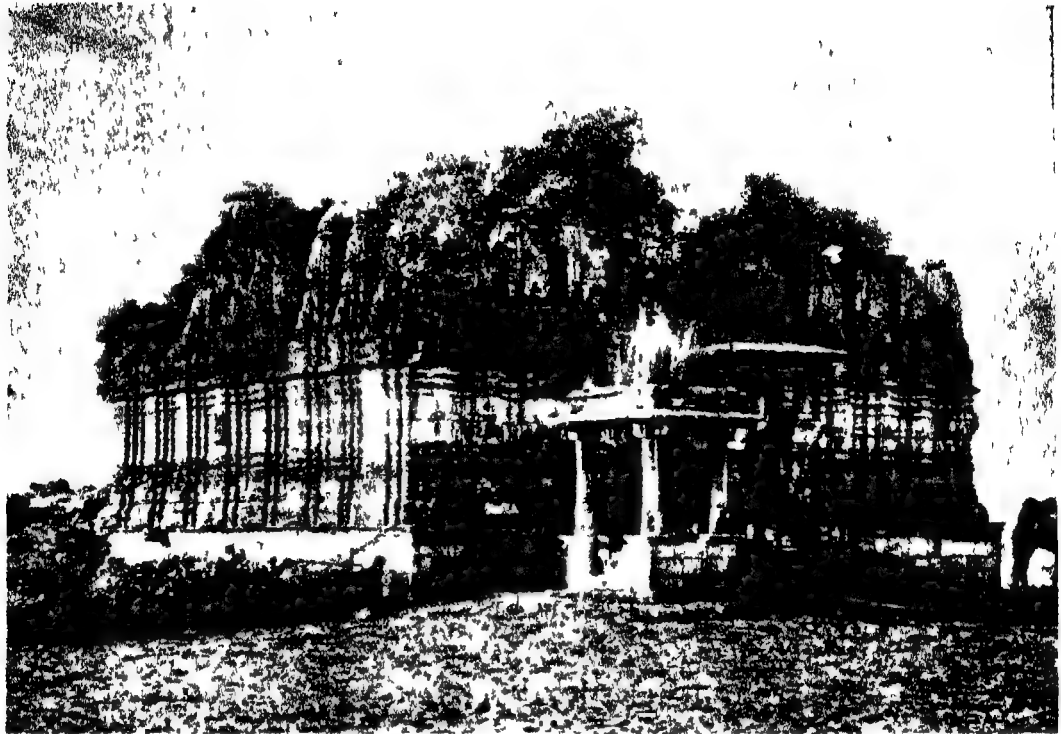
83. Bhadreshwar Jain temple, *mūlaprasāda*, detail of *pīṭha* and *vedibandha*



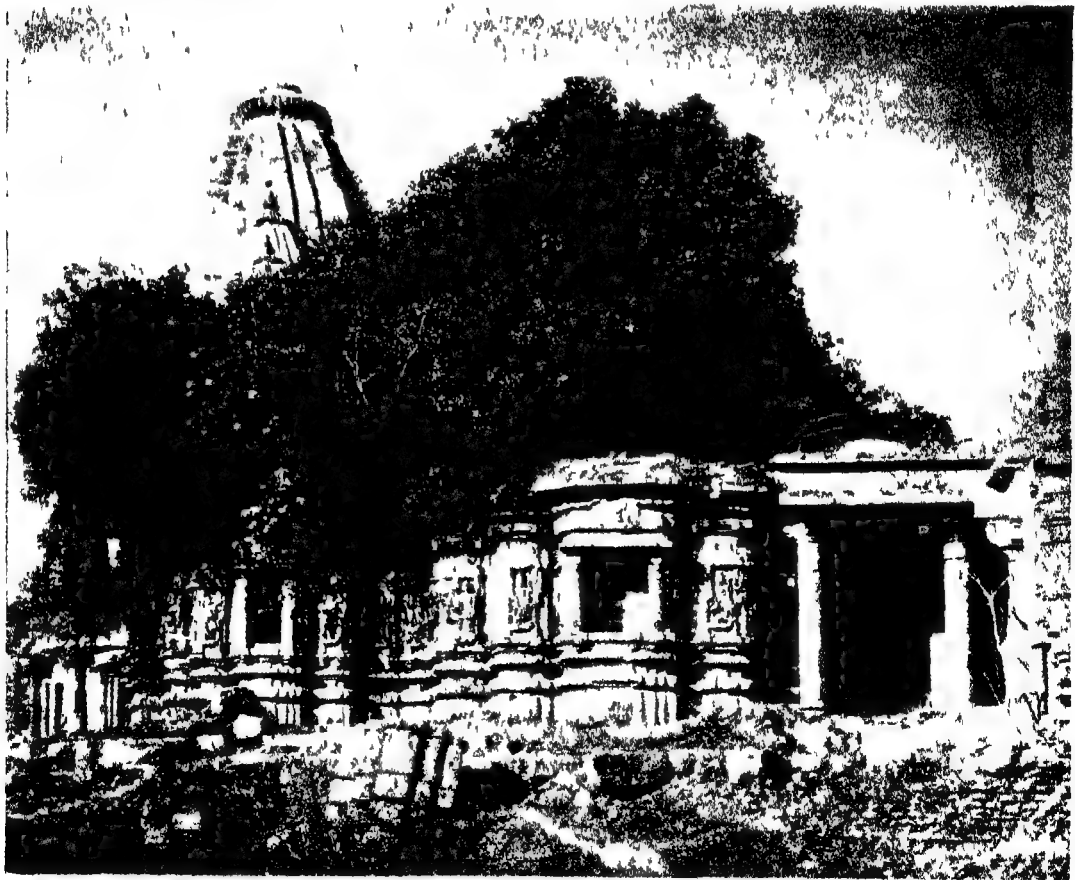
84. Bhadreshwar Jain temple, *śikhara* and *sahvaraṇa* from southwest



85. Bhadreshwar Jain temple, *mūlaprāsāda*, *śikhara*, *Cakreśvara* in south *rathika*



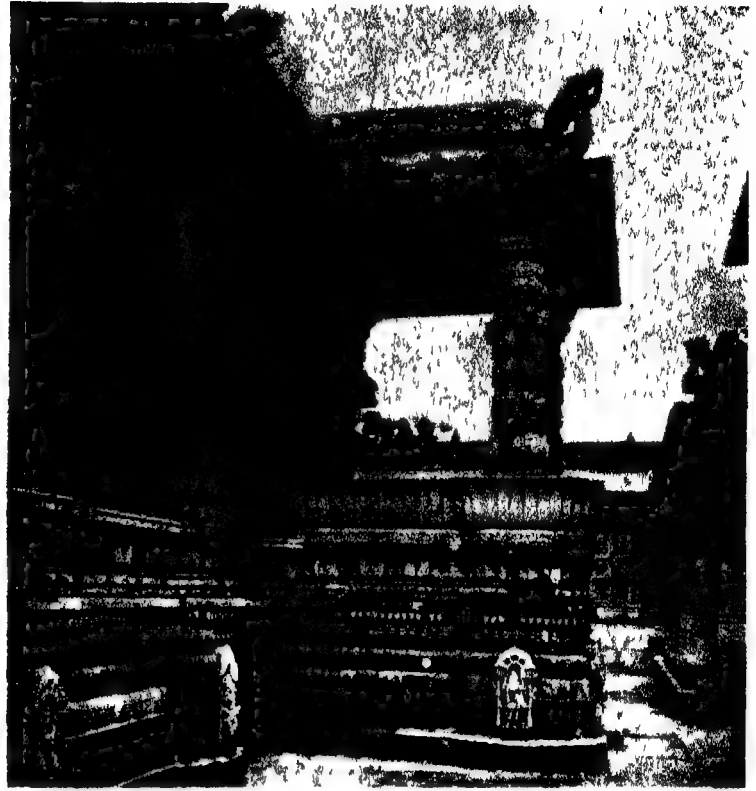
86 Sarotra • Bavanadhvaja Jinālaya, general view from northeast



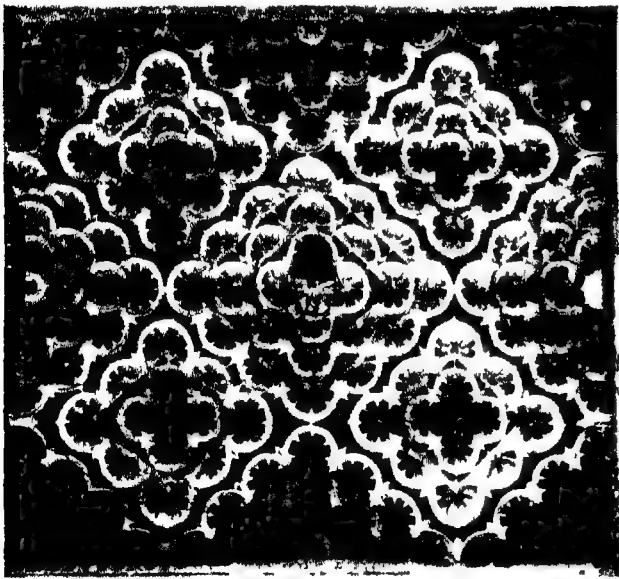
87 Sarotra : Bavanadhvaja Jinālaya, view of main temple-complex from south



88. Ghumli : Parivānātha temple, Parivānātha



89. Abu : Lūṇavasabhi, gūḍhamanḍapa, south porch and a part of mukhamanḍapa from west



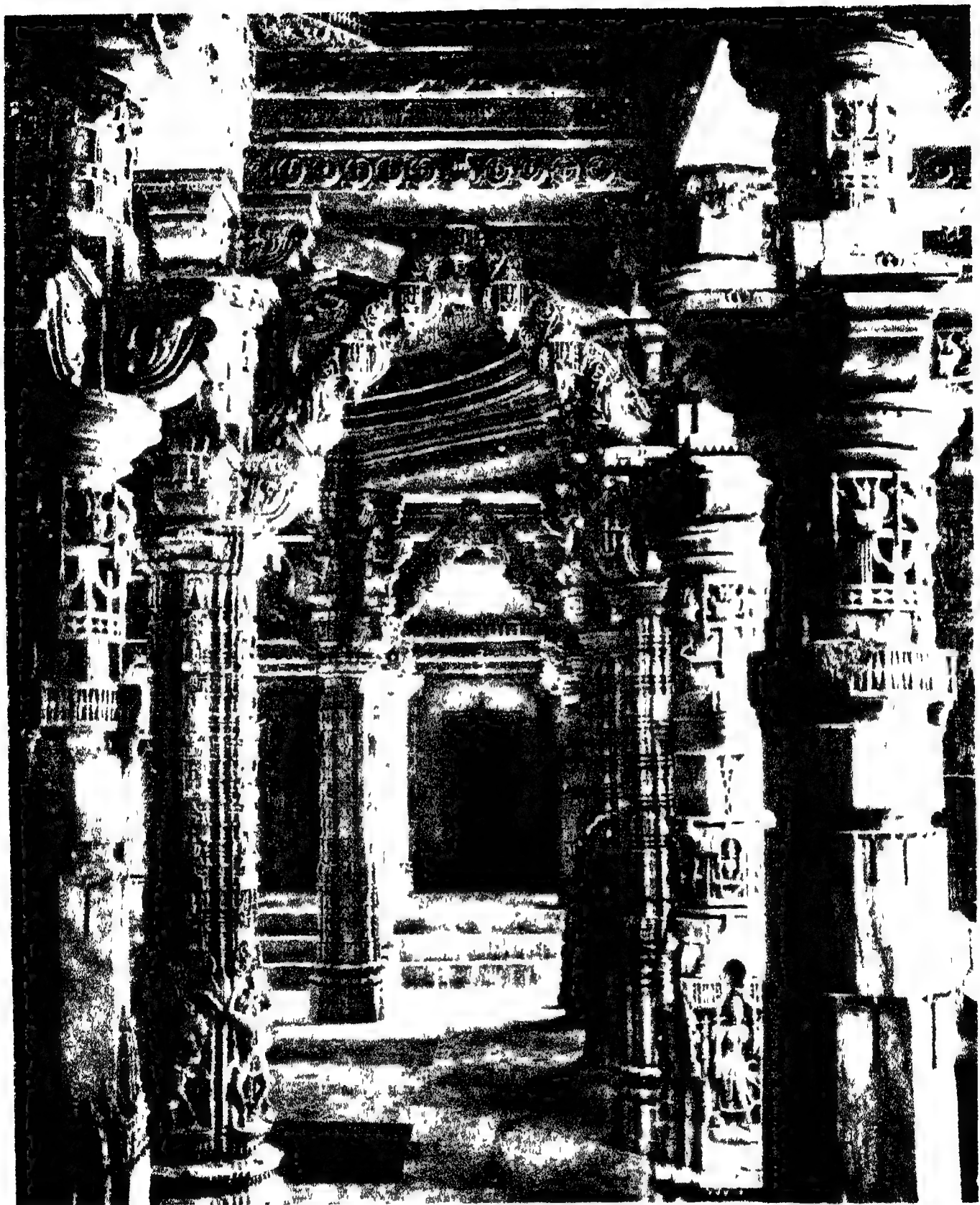
90. Abu Lūṇavasabhi, mukhamanḍapa, nabhicchanda ceiling



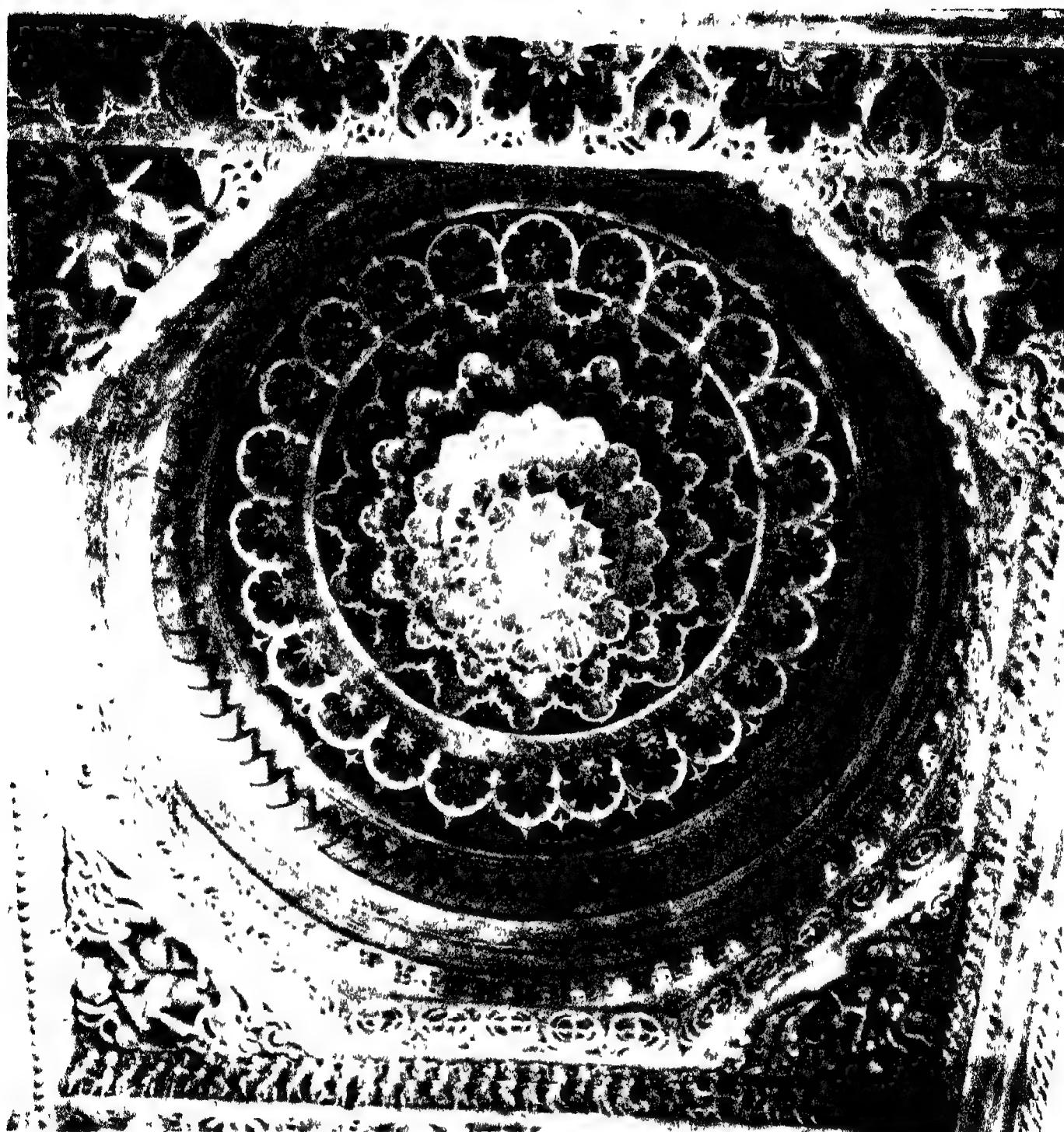
91 Abu : Lūṇavasabhi, mukhamanḍapa, north khattaka



92. Abu : Lūpavasahī, central part of *mukhamandapa* and doorframe of *gudhamandapa* as seen from *raṅgamaṇḍapa*



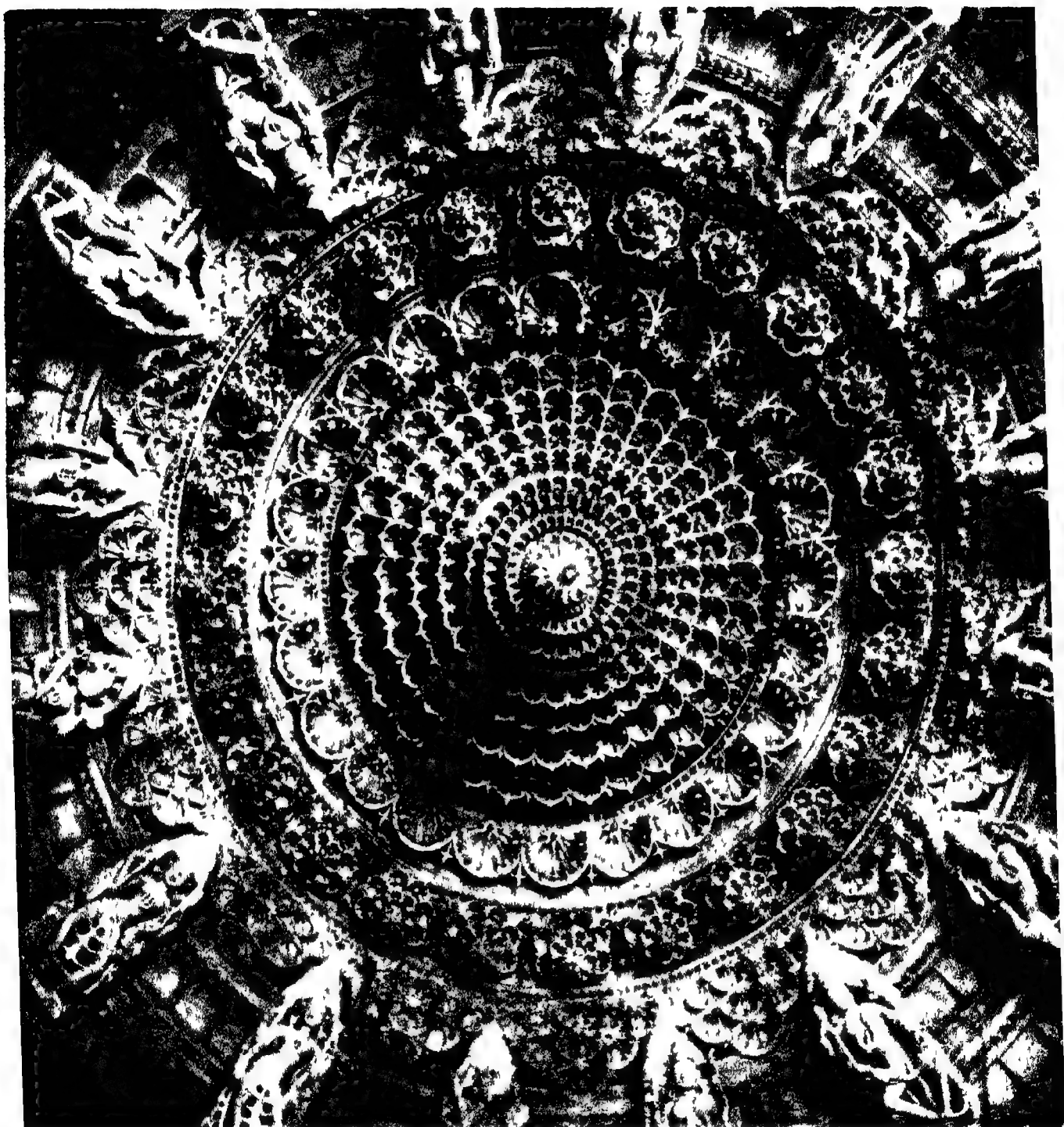
93. Abu : Lūnavasahī, *rangamāṇlapa*, pillars



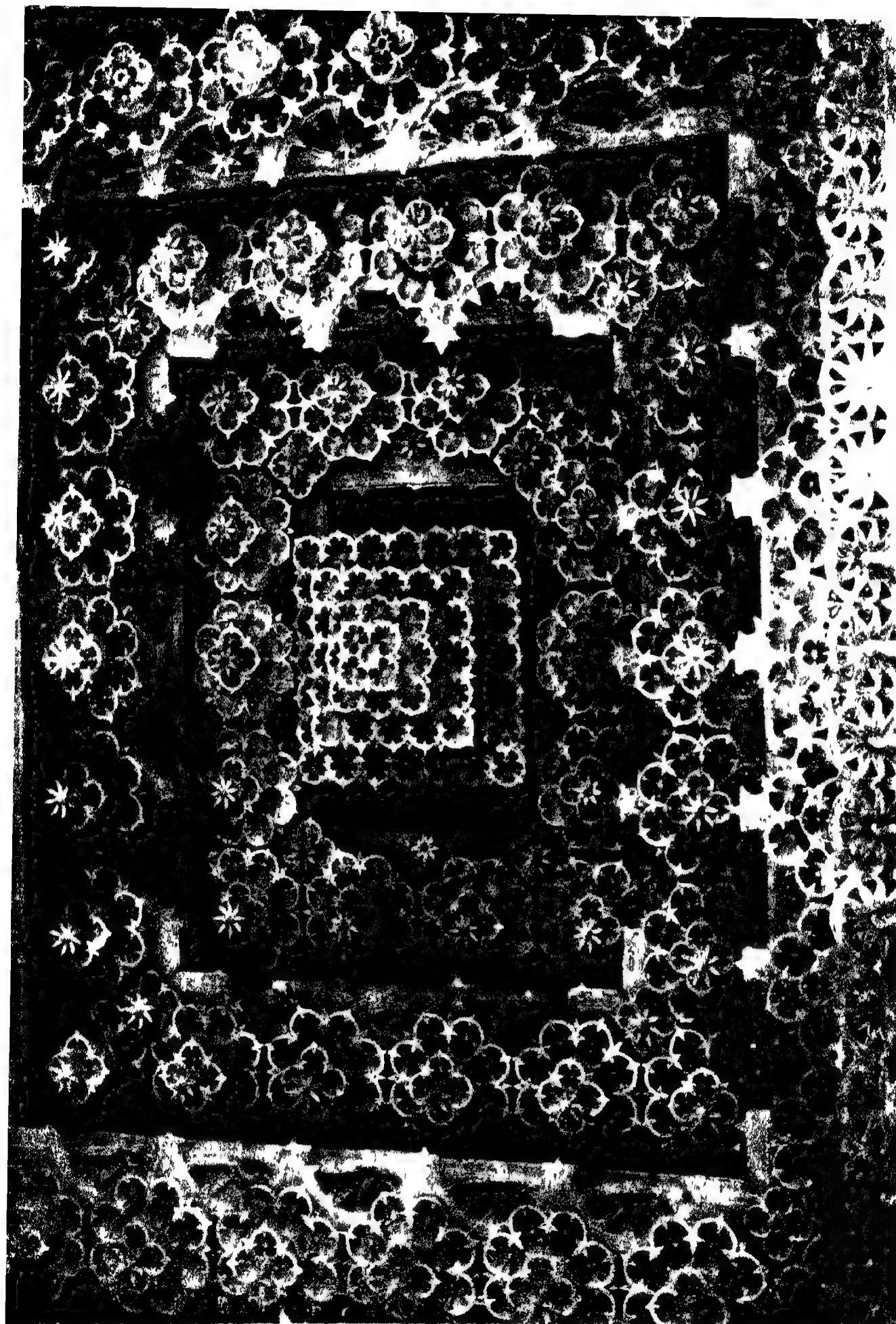
94. Abu : Lūṇavasahī, mukhamāḍapa, mandaraka ceiling



95. Abu : Lūnavasahr, *raṅgamaṇḍapa*, *sabhapadmamandāraka* ceiling in central nave



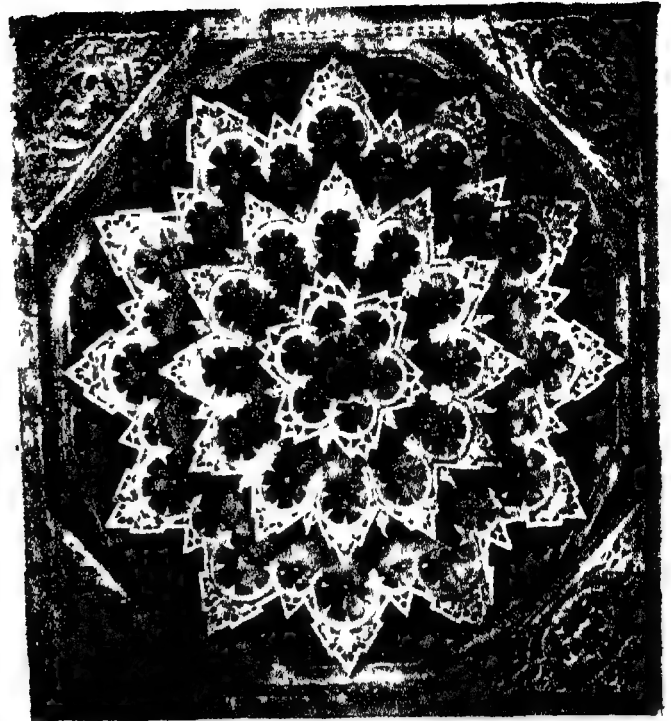
96. View of Fig. 95 from below



97 Abu Lū avasahī, mukhaman'apa, padmamandiraka ceiling



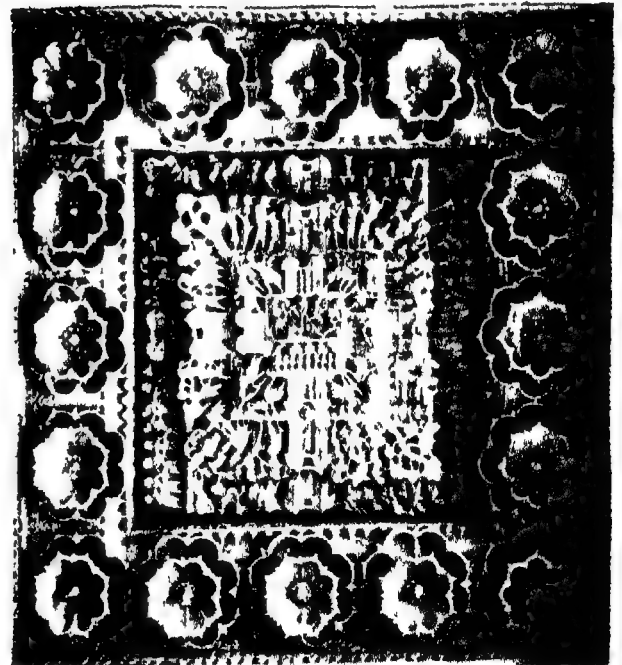
98 Abu Lūnavasahī, *rangamandapa*, Vidyādhara in śaḅhāpadmamaṇḍaraka ceiling in nave



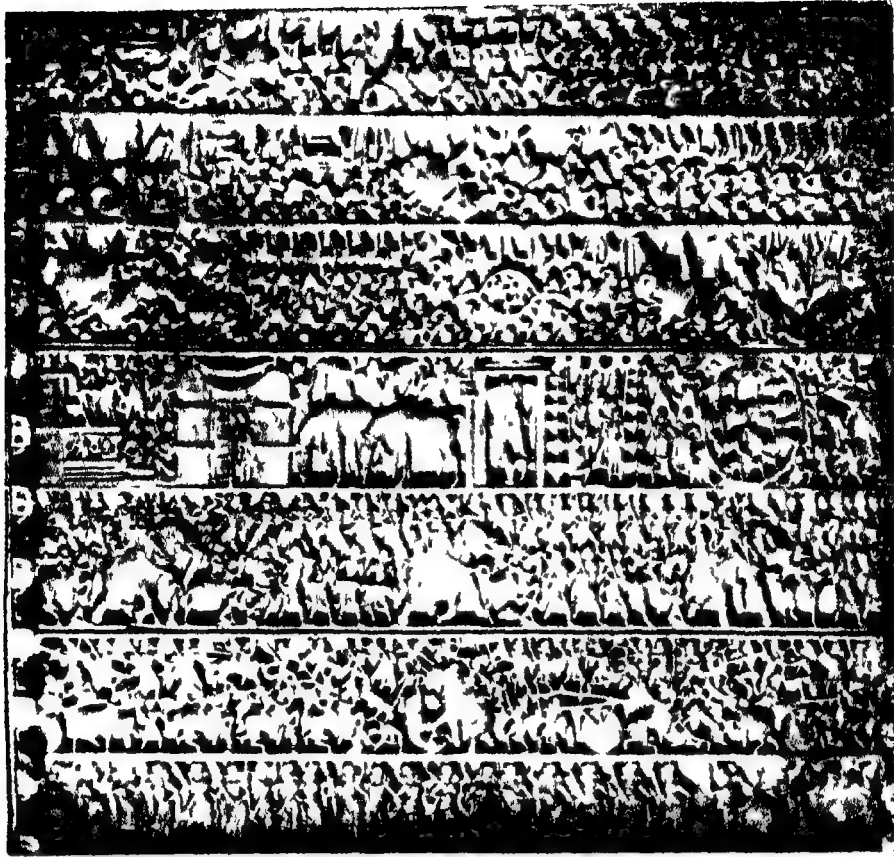
99. Abu Lūnavasahī, *rangamandapa*, south portico, *mandaraka* ceiling



100. Abu . Lūnavasahī, *mukhamandapa*, ceiling



101. Abu . Lūnavasahī, *rangamandapa*, south portico, *samatala* ceiling showing birth-rite of Kṛṣṇa



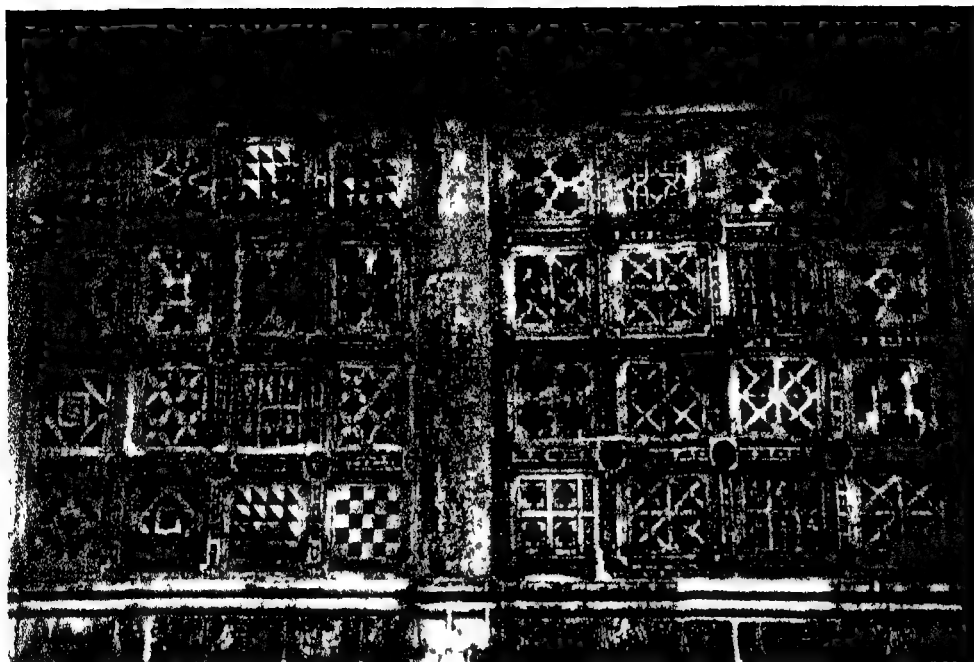
102. Abu : Luvatasah, devakulika 11, samatala ceiling (B) showing renunciation of Neminatha



103. Abu : Luvatasah, hastidala, elephants



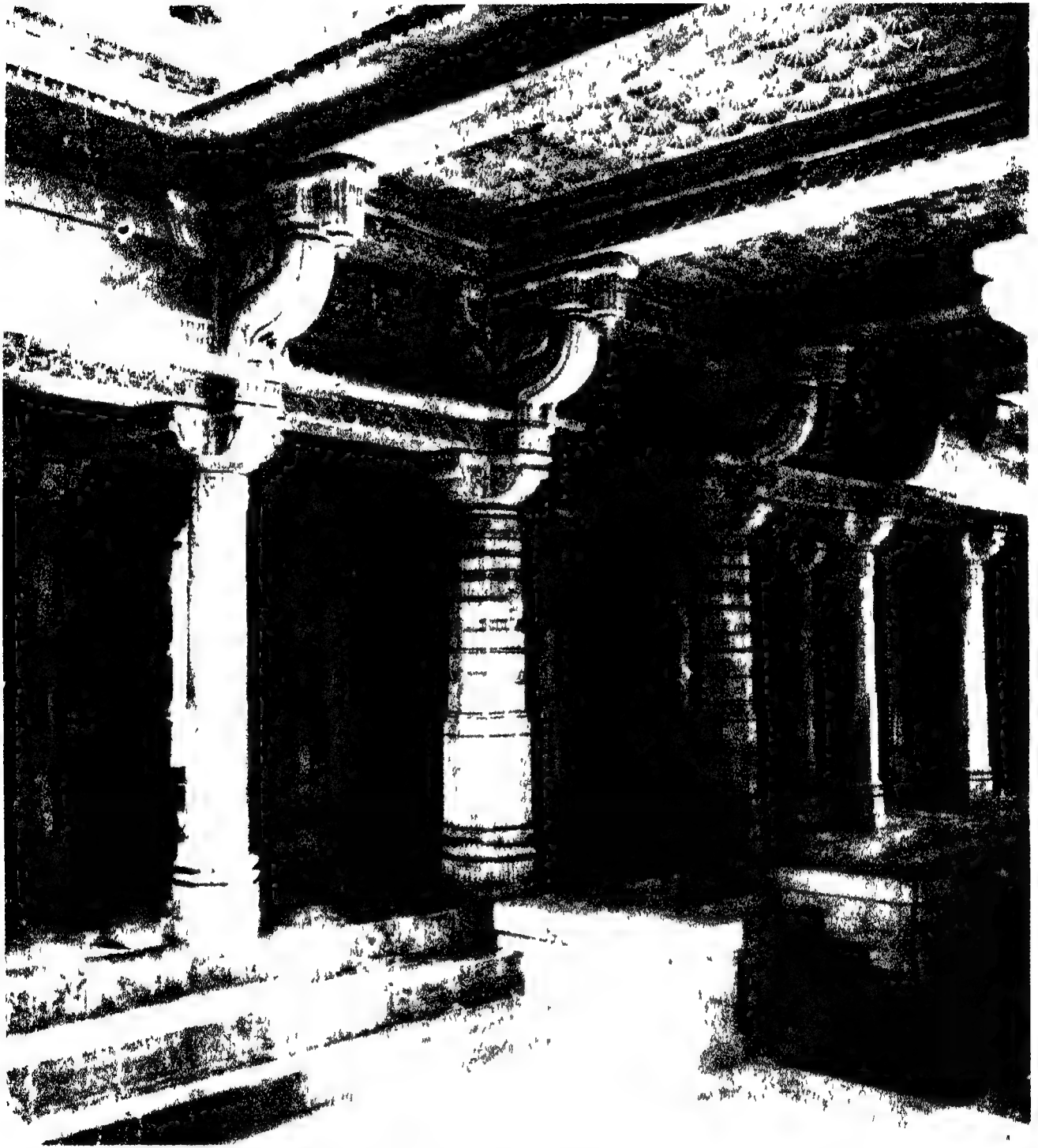
104. Abu : Luvatasah, devakulika 10, samatala ceiling (A) showing Cakresvari with attendant figures



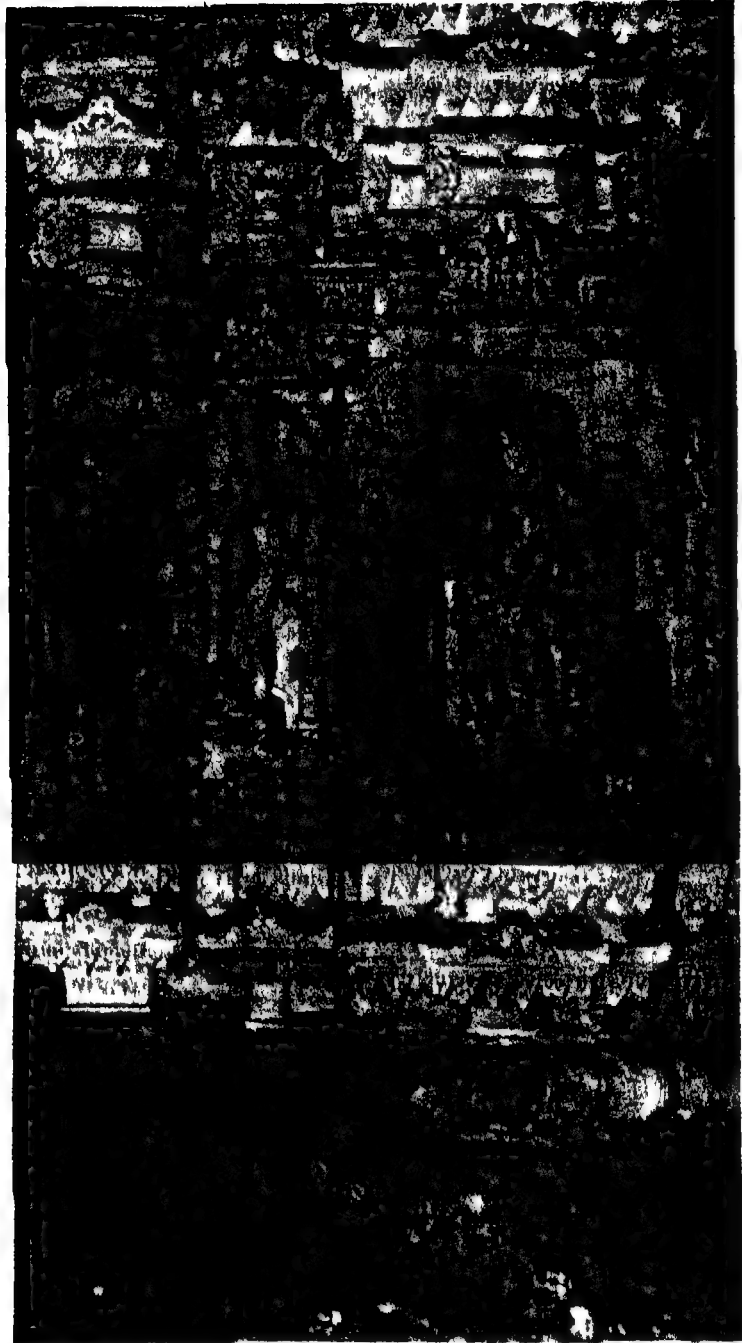
105 Abu Lūnāvasahī, *hastīśālā*, grilles



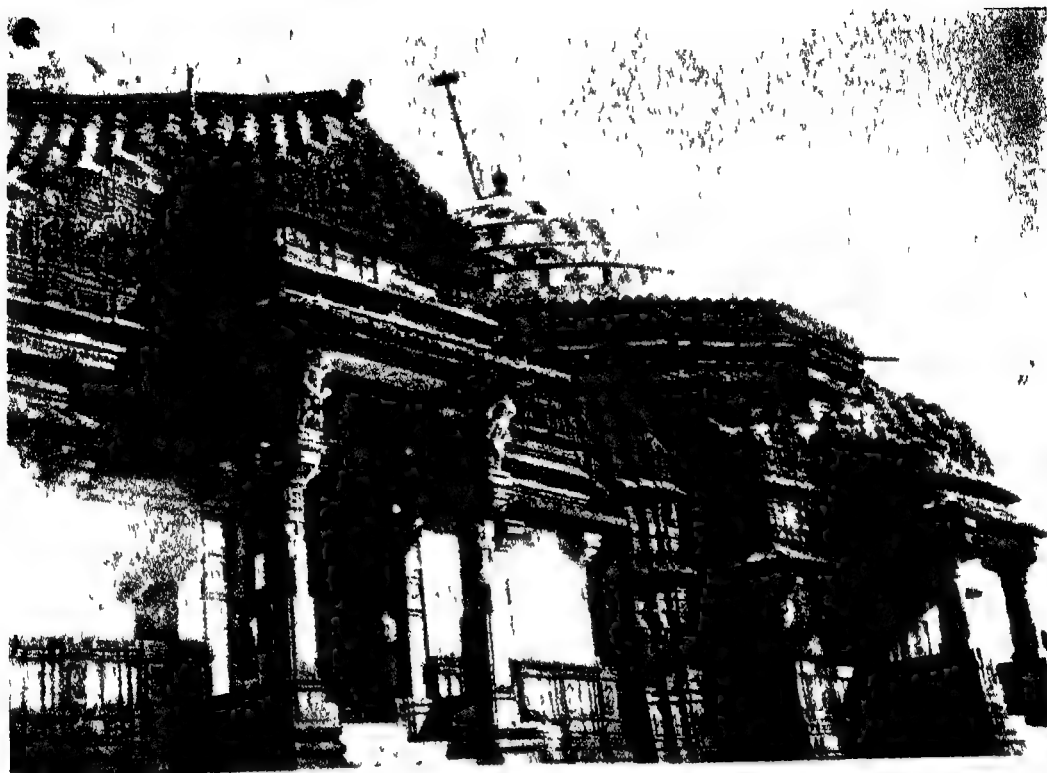
106 Abu Lūnāvasahī, *hastīśālā*,
portrait sculptures of
Tejapala and his wife
Anupamadevi



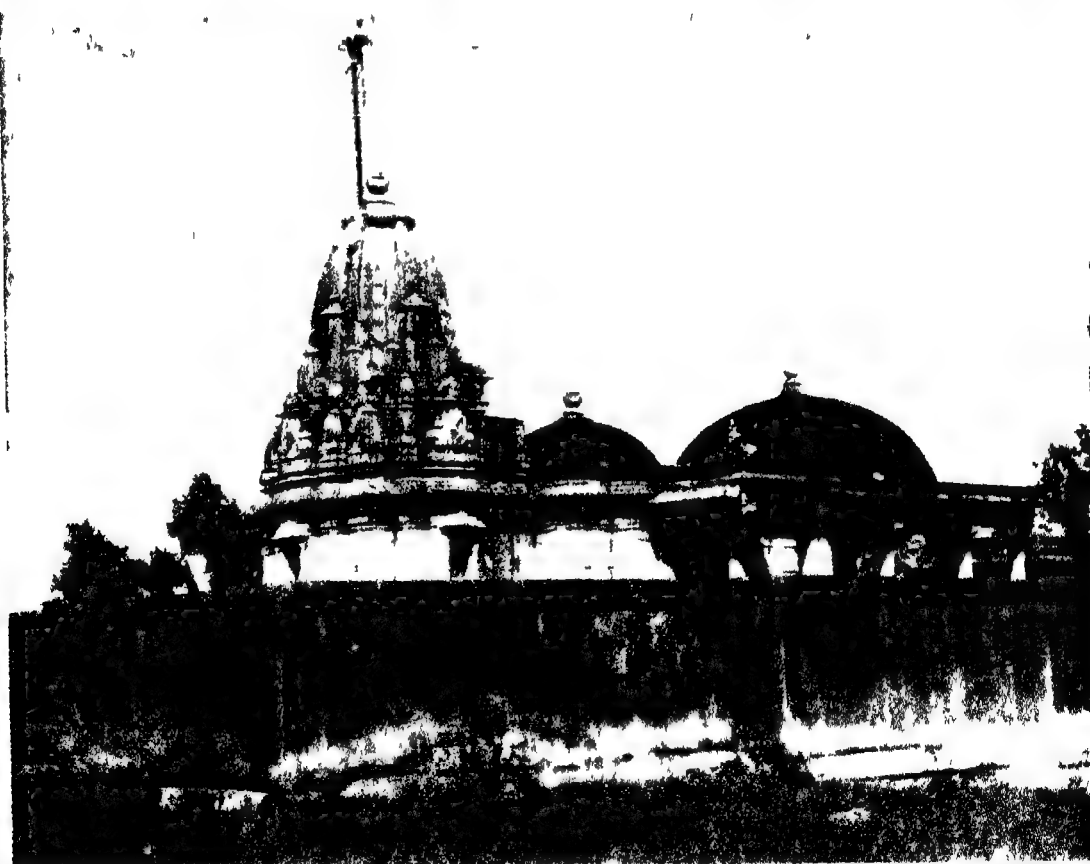
107. Abu Lūnavasahī, the passage between main entrance and *rangamaṇḍapa*



108 Gurnar . Vastupalavihara, south shrine, *mandapa*



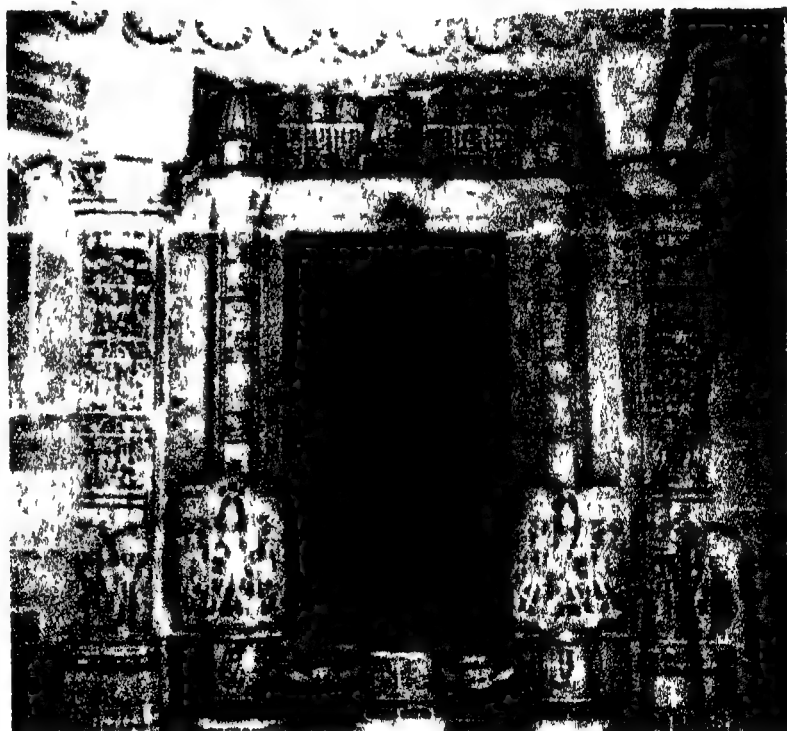
109. Girnar Vastupalavihara, *mandapa* and south shrine, view from northwest



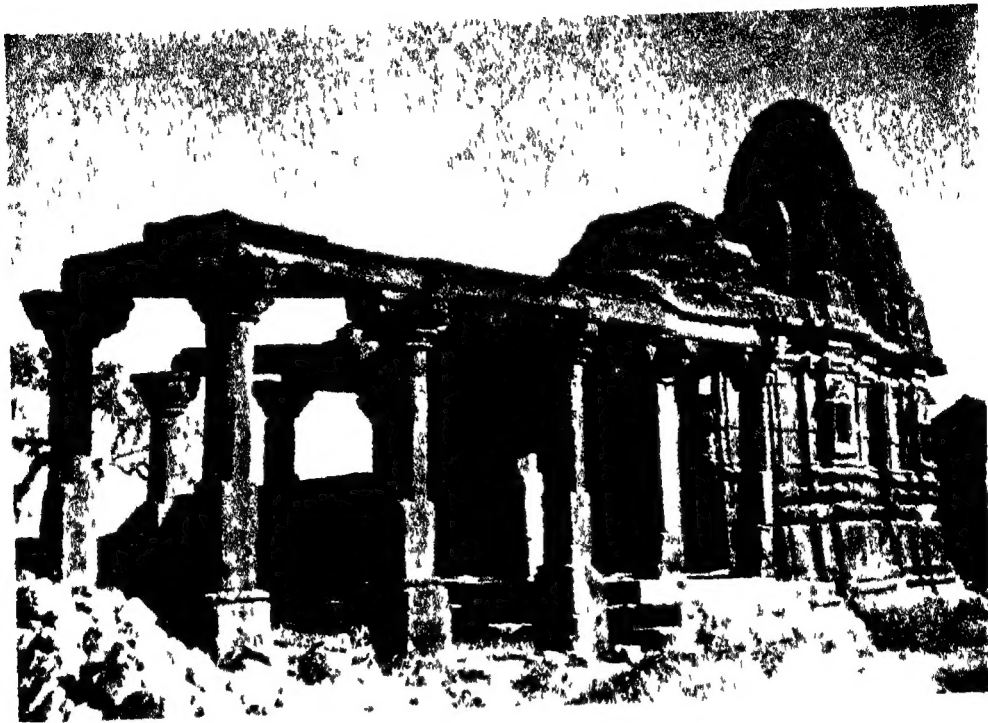
110 Kumbharia Sambhavanatha temple, general view from southeast



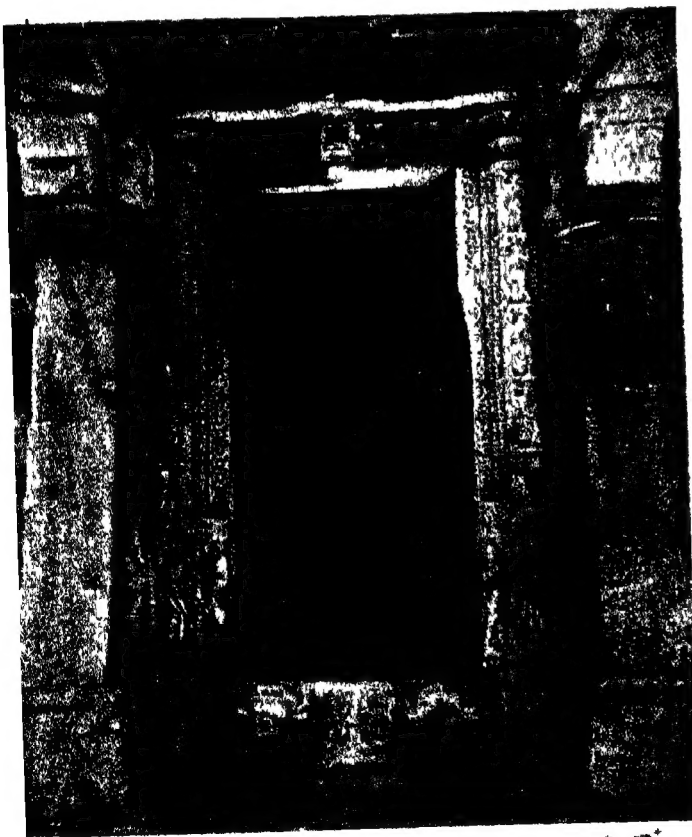
111. Kumbharia . Sambhavanatha
temple, *gudhamanḍapa*, east
porch from south



112. Kumbharia .
Sambhavanatha
temple, *gudhamanḍapa*,
doorframe



113. Miani : Jaina temple, general view from northwest



114 Miani Jain temple, *gudhamasāpa*, doorframe



115. Miani : Jaina temple, *garbhagriha*, doorfram



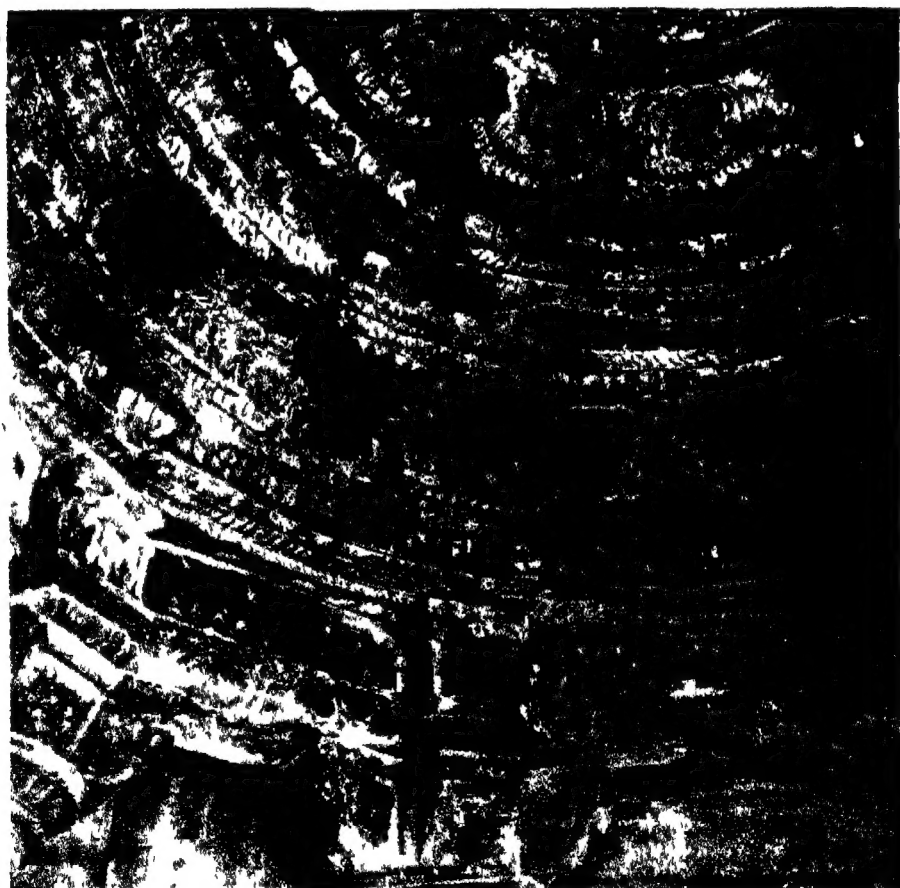
116. Miani Jain temple, *ghamanapa*, ceiling



117. Kanthkot Mahāvira temple, general view from southwest



118. Kanthkot Mahavira temple, general view from southeast



119. Kanthkot : Mahavira temple, *gudhamandapa*, ceiling

